ESSAYS

ON

POETICAL

AND

PROSAIC NUMBERS,

AND

ELOCUTION.

The Second Edition.

By John Maſon, A. M.

LONDON:

Printed for J. BUCKLAND in Pater-noſter-row; and J. WAUGH in Lombard-ſtreet. M.DCC.LXI.

THE PREFACE.

THE two first of these Essays having been often call'd for since they were out of print, I thought it would not be amiss to give them a second Impression, and bind them up with that *on Elocution:* which the affinity of their Subjects (being only different Branches of the same Art) seem'd to require.

I am very sensible, that my Attempts to elucidate the Power of Numbers both in Poetry and Prose, are far from going to the bottom of that curious and delightful Subject; but if they are deemed not quite superficial, it is enough: they were never designed for profound or elaborate Disquisitions. In short, they pretend to no more than, what their Titles express, an *Essay* to illustrate the first Principles of that Science, which greatly engaged the Attention of the antient Orators, but has unaccountably fallen into so much neglect among the Moderns.

However, they may at least in some degree serve to gratify the Curiosity of the inquisitive Reader, till it be satisfied with (what the Publick has the pleasure to expect) a more full and perfect discussion of the same Subject by a better Hand.

When

When the *Eſſay on Elocution* made its firſt appearance in the World (which is now about twelve Years ago) it found that Indulgence from the Publick which far exceeded the Author's moſt ſanguine Expectation. And after it had run through three Impreſſions, I thought proper to reviſe it; to ſee if (without entering further into the Subject) it was capable of being render'd more deſerving of that candid Reception it met with. Upon this Review I ſaw no reaſon to make any conſiderable Alterations or Additions; but diſcover'd many Inaccuracies both of Stile and Punctuation, which had inadvertently eſcap'd through the former Editions: all which, together with the typographical Errors, are carefully corrected in this.

The principal Variations I have in ſome places made in the Expreſſion, were in conſequence of a more particular attention to thoſe Rules and Laws of a *numerous Compoſition*, which I have laid down in my Eſſay *on the Power and Harmony of proſaic Numbers*: to which I have here endeavour'd more ſtrictly to conform; with what Succeſs the Reader muſt judge: which he will be better able to do, if he carefully read over that Eſſay firſt: which is therefore in this Collection placed immediately before it.

The whole are intended chiefly for the Benefit of Students: but the Author's end will be ſufficiently anſwer'd, if they may contribute in ſome degree, to the Entertainment and Advantage of any who are warm'd with a laudable Ambition, to write, read, and ſpeak, with Elegance, Dignity, and Eaſe.

A N

A N

E S S A Y

ON THE

Power of NUMBERS,

AND THE

Principles of HARMONY

IN

POETICAL COMPOSITIONS.

The Second Edition.

By John Maſon, A. M.

LONDON:

Printed for J. BUCKLAND in Pater-noſter-row; and J. WAUGH in Lombard-ſtreet. M.DCC.LXI.

A N

ESSAY

ON THE

Power of Numbers, &c.

CHAP. I.

The Introduction.

IT is a Queſtion which, I think, hath never yet been decided with due Preciſion, 'What is the Cauſe and Source of that 'Pleaſure which, in reading either Poe-'try or Proſe, we perceive, not only 'from the Sound and Senſe of the 'Words, but from the Order in which they are diſ-'poſed?' Or, 'Why a Sentence, conveying juſt the 'ſame Thought, and containing the very ſame Words, 'ſhould afford the Ear a greater Pleaſure when ex-'preſſed one Way, than it does when expreſſed ano-'ther? though the Difference perhaps may ariſe only

'from the Tranſpoſition of a ſingle Word.' The Truth of this Obſervation is plain enough; but the Ground or Reaſon of it, I apprehend, is little underſtood.

That there is a Harmony and Sweetneſs in Verſe ſuperior to that of Proſe, ariſing from a ſkilful Order and Diſpoſition of the Words, is univerſally known: But (which is not ſo commonly obſerved) there is the ſame Difference of Harmony, ariſing from the ſame Cauſe, even in Proſe itſelf; ſome Periods being ſmooth and flowing, whilſt others are harſh and diſagreeable.

Now the Harmony of Proſe ariſes from the ſame Principle with that which conſtitutes the Harmony of Verſe, *viz.* Numbers; or ſuch a Diſpoſition of the Words, as throws them into juſt metrical Feet; but very different from thoſe which conſtitute any Species of Verſe. But though they cannot be reduced to exact Rule, as poetical Meaſures may, and we are not ſo ſcrupulouſly attentive to them in writing Proſe as we are in writing Verſe, yet they are by no Means to be wholly diſregarded; and till we have learned the Art of harmonizing Proſe, a good Ear will be the beſt Guide and Judge.

What I intend then in theſe Eſſays, is a particular Examination of the numerical Structure both of *Verſe* and *Proſe*; the Source from whence their reſpective Harmony ſprings. The latter is the Subject of the ſecond Eſſay, the former of this: which is an Enquiry into the Principles of Harmony in *Poetical Compoſitions*; as neceſſary to clear the Ground and prepare the Way for the other, which will be of more extenſive Uſe.

I ſhall

I ſhall only further obſerve, that as theſe Kind of Diſquiſitions are not very common, and to many Readers entirely new, though I have endeavoured to make them as plain as poſſible, yet after all, ſome things require a pretty cloſe application of mind to enter into the true Senſe, Taſte and Spirit of them. But, if I may judge by my own Experience, the Pleaſure will be proportioned to the Pains, and more than recompence all the Reader's Attention and Care to underſtand them.

CHAP. II.

The Diviſion of the Subject.

IN Order therefore to inveſtigate the Principles of Harmony in Poetical Numbers, it is neceſſary that we attend to the ſeveral Things that enter into the Conſtruction of Engliſh Verſe; which are theſe following.

I. TIMES.
II. SYLLABLES.
III. FEET.
IV. MEASURES.

And each of theſe in Quantity conſiſts of a Combination of thoſe Movements, which, ſeparately taken, are of a ſhorter Duration. Thus for Inſtance, a double Time makes the Quantity of a long Syllable; a Combination of Syllables makes a Foot; a Combination of Feet, a Meaſure; and the Meaſures make the Verſe. Therefore as the Verſe is made up of Meaſures,

Meaſures, Meaſures of Feet, Feet of Syllables, and Syllables of Times; ſo a Verſe is ultimately made up of a certain determinate Number of Times, according to the particular Metre or Species of the Verſe. Thus a pure *Iambic* Verſe of ſix Syllables contains in it nine *Times*; *e. g.*

˘ – ˘ – ˘ –

I lift my Heart to Thee.

One of eight Syllables, twelve *Times*; *e. g.*

˘ – ˘ – ˘ – ˘ –

Adore the Pow'r that ſpread the Skies.

And one of ten Syllables, fifteen *Times*; *e. g.*

˘ – ˘ – ˘ – ˘ – ˘ –

Remember Man that Virtue makes thy Bliſs.

I ſhall ſpeak of each of theſe Parts of a Verſe diſtinctly.

CHAP. III.

Of Times and Quantities.

THE ſhorteſt Poetical Movement is a *Time*. This is either *ſingle* or *double*.

The Meaſure of a *ſingle Time* is the Space in which we commonly pronounce any of the Liquids or Conſonants, preceded by a Vowel; *e. g. an, of, it, in*; and is generally diſtinguiſhed by this Mark [˘], and ſometimes by this Muſical Note [♢].

But here we muſt except the [z], which naturally produces the Sound too much to be comprized in a *ſingle Time*; *e. g. uz*, and alſo the ſoft [s], which hath the

the ſame Sound with the [z]; eſpecially when it comes between two Vowels; *e. g. theſe, chuſe*; and when it denotes the Plural Number of Nouns; as *Sins, Ways, Strangers*; and the third Perſon ſingular in Verbs; as he *loves, grows, admires (a)*.

However by Uſe and Cuſtom, and the Order of the Accent (which is the moſt general Rule in this Caſe) the *(s)* even in its ſoft or liquid Sound (that is, when pronounced like the *(z)* often paſſes in Verſe for a ſhort Time, though it be naturally a long one; *e. g.* in the Particles, *as, is*, &c.

A *double Time* conſiſts of two ſhort ones; and is generally marked thus [-], or diſtinguiſhed by a *Semibreve*, thus [◇]. And the Meaſure of it is the Space of time in which we ordinarily pronounce any Vowel immediately followed by two or more Conſonants, as *aſk, end, arms*.

But here likewiſe it muſt be obſerved that Cuſtom and Accent often make theſe kind of Syllables ſhort which are naturally long, or contract a double Time into a ſingle one. *e. g.*

˘ – ˘ – ˘ – ˘ – ˘ –

Th' Infernal Serpent; He it was whoſe Guile.

Here the Syllables *In, nal, pent, whoſe*, which are naturally long, are all ſhort by Accent; and the Pronoun *He*, which is naturally ſhort, is here by the ſame Authority long.

Indeed ſtrictly ſpeaking there is a Difference in the ſingle Times, ſome being ſhorter and ſome longer; as there is alſo in the double Times, ſome of them being in reality, and in length of Pronunciation, more than

(a) See *Say's Eſſay on the Harmony, &c. of Numbers*, p. 103.

than two of the ſingle or ſhort ones *(b)*. But this Difference is not conſiderable enough to make any great alteration in the Harmony of Numbers.

Nay from this Diverſity in the Quantities of the long and ſhort Times, there ariſes this double Advantage, *viz.* that two of theſe very ſhort Times may be ſubſtituted for one; and one very long may be put for three ſhort ones; and that without any Detriment to the Meaſure. A few Inſtances of which I ſhall hereafter produce.

CHAP. IV.

Of Syllables.

THE next Thing to be conſidered in Verſe is the *Syllables*.

Every Syllable conſiſts of a ſhort or a long Time. And in Order to determine the particular Quantity of any Syllable, the following Rules may be obſerved.

(1.) Every Syllable terminated by a ſingle Conſonant, and on which there lies neither Accent nor Emphaſis, is generally ſhort.

(2.) Though a Syllable be naturally ſhort, yet if it be accented in the ordinary Way of Pronunciation, or the Senſe requires it to be read with an Emphaſis, it becomes a long Quantity. *e. g.*

Ungrateful Man! How can *you ſerve me ſo!*

Here

(b) The ſame Thing is obſervable in the Latin Quantities, as well as the Engliſh; and is remarked by *Quintilian*. *Et longis longiores, et brevibus ſunt breviores Syllabæ*. *Quint.* lib. ix. cap. 4.

Here the Accent naturally falls upon the Word *can*, and makes it long. At other times it is ſhort. *e. g.*

How great his Power is none can tell.

(3.) A Syllable ending with two or more Conſonants is naturally long; as *ſelf*, *ſtrength*, *Health*. But this is often over-ruled by the Accent, as may be ſeen above.

(4.) All Dipthongs are naturally long. But in Engliſh Numbers they are often ſhort; eſpecially if they come immediately before or after the accented or emphatical Word. *e. g.*

Pleas'd thou ſhalt hear and learn the ſecret Power
Of Harmony.

In the firſt Line though the ſecond Syllable *thou* be a Dipthong, yet coming immediately after the emphatical Word *pleas'd*, the Sound is ſhort. Therefore

(Laſtly) That which principally fixes and determines the Quantities in Engliſh Numbers is the Accent and Emphaſis, and the common manner of Pronunciation by theſe, as uſed by the beſt Maſters of the Engliſh Language.

CHAP. V.

The Rule for determining the Quantities of Engliſh Numbers.

BY Quantity I mean that Space of Time, whether long or ſhort, in which any Syllable is pronounced; which in Engliſh Numbers is determined almoſt altogether by the Accent.

If it be ſaid, that among the Antients the Accent and Quantity were two different Things; that the Accent denoted the Sound of the Voice, and the Quantity the Length of the Time. Be it ſo, (though by the Way it will be found extremely difficult to read any Greek Author by this Rule) yet I would fain know by what Principles we are obliged or even allowed to obſerve any ſuch Rule in the Pronunciation of Engliſh; which is a Language of a very different Genius, and admits of a much greater Latitude in its Quantities than either the Latin or the Greek. And that it is impoſſible any ſuch Diſtinction between the Accents and Quantities can be obſerved in reading Engliſh, whether Poetry or Proſe, any one may preſently be convinced by making the Experiment.

The Truth is, there is a very wide Difference between the Latin and Engliſh *Proſody*. And it is in vain to think of introducing the Rules of the former into the latter; ſince the Engliſh Language is not ſo framed as to admit of it. This is very plain to thoſe who compare the Proſody of the two Languages; wherein they cannot avoid obſerving how eſſentially they contradict each other. For Inſtance, one Vowel before another in Engliſh is often long, in Latin almoſt always ſhort. A Vowel before two Conſonants in Engliſh is often ſhort, in Latin always long. And Dipthongs which are always long in the Latin are often ſhort in the Engliſh Tongue.

And yet to aſſert (as ſome have done) that we have therefore no certain determinate Quantities in our Language, is to ſap the very Foundation of all Engliſh Verſe; which is made up of Meaſures, as

they

they are of Feet, which depend upon the determinate Quantities of the Syllables, whether long or ſhort. But if we have no ſuch determinate Quantities, we can have no certain Feet, conſequently no juſt Meaſures, and therefore no Verſe.

The proper Accent and Emphaſis then is the chief Rule that determines the Engliſh Quantities. And it is a Rule not only more general, but more certain and unexceptionable than thoſe that are introduced into the antient *Proſodia*. For common Uſe and Cuſtom (*Quem penes Arbitrium eſt et Jus et Norma loquendi*) will never fail to determine the Accent, and the Senſe of the Period when underſtood, will always point out the Emphaſis; and where the Accent or Emphaſis is thus directed to fall, that Syllable (be its natural Quantity what it will) is in that Place conſidered as long; and thoſe Syllables that have neither Accent nor Emphaſis are conſidered as ſhort *(c)*.

Here then we have a certain Rule or Standard whereby to meaſure and determine Engliſh Numbers, to which we find all our beſt Engliſh Poets exactly conform. But if, after all, ſome will inſiſt that Accent is not the Quantity in Engliſh Numbers, or if it be, it is no proper Rule in this Caſe; I would aſk, where

 they

(c) What hath cauſed our Meaſures to be ſo little attended to, I ſuppoſe, is the Uncertainty in the Quantity of the greateſt Part of our Syllables. — However all our Syllables are not promiſcuous. Triſſino, *a famous Italian Poet, and an early Writer on the Meaſures of their Verſe, lays down this Rule*; that as the antient Feet were determined by the Quantity of the Syllables only, in his Language they are determined by the Accent. *This is equally true in our Tongue; and for this Reaſon, that whereas the antient Accent is repreſented to be only a Variation in the Tone of the Voice, and had no Relation to the Quantity of the Syllable, ours is conſtantly attended with an Emphaſis, which implies greater Length in the Syllable.*

Pemberton's Obſervat. on Poetry. p. 125.

they can find another ; and what they imagine then to be the Foundation of our Meaſures, or in what manner they will account for the Harmony of Engliſh Verſe ?

I have dwelt the longer upon this, becauſe it is in the Caſe before us a fundamental Point ; and a Principle on which depends all the Harmony of modern Numbers, not only in Engliſh but French, and I believe every living Language in *Europe*. But which nevertheleſs, ſome Men of conſiderable Name, through a fond Attachment to the Antients have denied ; who would fain adapt the antient Proſody to modern Poetry ; without ſufficiently conſidering the different Genius of Languages, and conſequently the different Laws and Rules to which they are reſpectively ſubject. And to think that the Conſtruction of Engliſh Verſe depends on the ſame Rules as were adapted to the Latin, is much about as ſenſible as to imagine that becauſe my own Coat fits me very well, therefore it will fit every other Perſon of whatever Shape or Size he be.

That learned Critic *Iſaac Voſſius* was of this Sentiment : whoſe Authority perhaps hath countenanced others in the ſame. For contrary to the known Rule, that Modeſty is one of the beſt Marks of a true Critic, he hath (in his Book *de Poematum cantu et viribus Rhythmi)* boldly affirmed, *that we have no Rhythm at all in our Poetry. That we mind nothing but to have ſuch a Number of Syllables in a Verſe, of whatever Nature, and in whatever Order. — That there is nothing but Confuſion of Quantities in the modern Odes. — That the Moderns have no Regard to the natural Quantity of Syllables ; and have introduced an unnatural*

tural and barbarous Variety of long and ſhort Notes, without any Regard to the Subject and Senſe of the Verſe, or the natural Pronunciation. This is a heavy Charge indeed; but Part of it hath been already confuted, and the reſt will be hereafter conſidered. In the mean time I ſhall leave him to the juſt Animadverſions of Mr. *Malcolm (d)*.

CHAP. VI.

Of the ſeveral Kinds of Feet.

THE next Thing to be conſidered in the Conſtruction of Verſe is the FEET.

Theſe are indifferently called *Rhythms*, *Numbers* or *Feet*. *Rhythms* from the Greek Word ῥύθμὸς *(e)*, becauſe of their equable Fluency. *Numbers*, becauſe they are made up of a certain Number of Times. And *Feet*, becauſe upon theſe the Verſe runs *(f)*.

Hence

(d) See *Malcolm*'s Treatiſe of Muſick, p. 61, *et ſeq.*

(e) A ῥύω vel ῥέω *fluere.*

(f) The Antients ſeem to have uſed the Word *Rhythmus* in a very lax and indefinite Senſe. (1.) Sometimes they fixed to it the very ſame Idea as I do here; *viz.* that of a Foot, of whatever Kind or Species it be, thus *Dionyſius* expreſsly, τὸ δ' ἀυτὸ καλῶ πόδα ϗ ῥυθμὸν. *De Structura Orat.* Sect. xvii. Init. And *Ariſtides*, Ῥυθμὸς τοίνεν ἐϛὶ σύϛημα ἐκ χρόνων κατὰ τινα τάξιν συγκειμένων. *Ariſt. de Muſica.* l. 1. p. 31. Rhythm is a Syſtem of Times put together in a certain *Order*. But (2.) At other times they denote by this Word not the ſame *Order*, but the ſame *Quantity* of Times. For Inſtance, the *Dactyl* and the *Anapæſt* (–◡◡ ◡◡–) are the ſame Rhythm, becauſe they each conſiſt of four Times. So *Quintilian*, *Rhythmi, id eſt, Numeri* SPATIO *Temporum conſtant.* De Inſt. Orat. l. ix. c. 4. p. 479. (3.) Sometimes by the Word *Rhythmus* they meant the *Meaſure*, or a Number of Movements agreeably united, of which the Ear is to be the Judge. So *Cicero*, *Quicquid eſt enim quod ſub Aurium Menſuram aliquam cadit, etiamſi abeſt a Verſu, Numerus vocatur, qui Græcè* ῥυθμὸς *dicitur. Cicero de Orat.*

Hence is derived our Engliſh Word *Rhime*, an Expreſſion of a very different Idea, denoting the ſimilar Sounds at the End of the metrical Lines; one of the loweſt Ornaments and greateſt Shackles in modern Poeſy.

But the Word *Rhime* is ſometimes uſed in the ſame Senſe as *Rhythmus*, from whence it is derived, to ſignify *metrical Numbers*. In this Senſe *Milton* evidently uſeth it in the Beginning of his *Paradiſe loſt*; where he propoſes to ſing of

Things unattempted yet in Proſe or Rhime.

i. e. in Proſe or Verſe *(g)*.

Words may be conſidered either as Signs of Ideas to convey the Senſe of an Author, or as ſimple Sounds to adorn his Stile. This latter when apply'd to Verſe is called the mechanic Part of Poetry. The Deſign of which is only to pleaſe the Ear with the harmonious Sound of Words, whilſt the Senſe of them affects the Heart.

Some Words are obſerved to be more eaſily pronounced than others, and conſequently are more pleaſing to the Ear. For the more difficult the Pronunciation of any Word is, the more diſagreeable its Sound. Now in conſideration of this, Attempts were.

(g) The very learned Dr. *Bently* taking the Word *Rhime* here in the vulgar Senſe, ſuppoſes a Corruption in the Text; and is for having it *Proſe or Song* inſtead of *Proſe or Rhime*. *For* (ſays he) *it is very odd that Milton ſhould put* RHIME *here as equivalent to* VERSE, *who had juſt before* (i. e. in his Preface which was writ after) *declared againſt Rhime as no true Ornament to good Verſe*. But it is much more odd that this very thing could not convince the Critic, that his Author did not take the Word *Rhime*, in the modern but the antient Senſe, to ſignify *Numbers* or *Verſe*, eſpecially as he ſets it in Oppoſition to *Proſe*. An Author ſtands a bad Chance that falls into the hands of a Critic who firſt miſtakes and then mangles him. See *Bentley*'s Edit. of *Milton*, in loco.

were made to bring theſe Sounds into Order, and reduce them to Rules. Hence aroſe the Laws of the Rhythmus; and Rules were preſently invented, by which the Feet were limited to a certain Number of Syllables; and the Quantity of every Syllable was determined.

Theſe Rules are nothing elſe in Fact than the Obſervations and Practice of the beſt Poets, reduced to Method. Men began to make Verſes, as *Quintilian* obſerves, before there were any Rules to direct them. The firſt Eſſays were made without conſulting any other Rule than the Ear. And their Reflections and Obſervations on thoſe Verſes which ran and cloſed in a pleaſing manner, and on ſuch as had a diſagreeable Movement and Cadence, were the firſt Origin of the Laws of Verſification *(h)*. Hence a certain number of Syllables of ſuch a Duration and Quantity, was called ſuch a Rhythm, or metrical Foot.

Now theſe *metrical Feet* are of three Kinds; which from the number of Syllables they contain, are diſtinguiſhed into *Diſſyllable*, *Triſſyllable*, and *Tetraſſyllable* Feet.

(1.) The moſt common and ſimple Feet are thoſe which are compoſed of two Syllables. And as theſe two Syllables may be both long, or both ſhort, or the firſt long and the ſecond ſhort, or the firſt ſhort and the ſecond long, ſo this different Poſition of the Quantities will produce *four* different Kinds of Feet. The Names and Times of which are as follow.

- -

Spondee - - compound.

Pyrrhic

(h) See *Abbe du Boſs*'s critical Reflections on Poetry and Painting, p. 261.

Pyrrhic	◡ ◡	in a.
Trochee	– ◡	Monſter.
Iambic	◡ –	Remark.

I have exemplified the *Pyrrhic*, which contains two ſhort Times, by two ſhort Monoſyllables, becauſe every Word of two Syllables hath in the Pronunciation an Accent upon one of them, and in Engliſh Metre every accented Syllable is long ; and therefore no Engliſh Word of two Syllables can properly exemplify the Times of a *Pyrrhic* Foot, which conſiſts of two ſhort ones.

(2.) The next Kind of Feet are thoſe of three Syllables. Of theſe there are eight in Number, *viz.*

Trybrachys	◡ ◡ ◡	be it a.
Bacchic	◡ – –	becometh.
Amphibrachys	◡ – ◡	rejected.
Anapæſt	◡ ◡ –	diſappoint.
Moloſſus	– – –	underſtand.
Dactyl	– ◡ ◡	Slavery.
Cretic	– ◡ –	Advocate.
Palimbacchic	– – ◡	Almighty.

(3.) There

(3.) There are other Feet of four Syllables; called by the Antients *Dipodes* or double Feet, becauſe they are compounded of two diſſyllable Feet. And as the diſſyllable Feet are four; and any two of them joined together in a different Poſition make a different tetraſyllable Foot, the Number of theſe Feet then muſt of conſequence be ſixteen. Becauſe the Order or Poſition of the four diſſyllable Feet, when any two of them are joined, may be varied juſt ſo many times and no more. For which ever two of them you join together, or in what ever Order, that Conjunction will conſtitute one of theſe tetraſyllable Feet. As appears from the following Table.

Let the *Pyrrhic* ſtand firſt, and in that Place all the poſſible Variations it can make with the diſſyllable Feet are theſe.

1. *Proſeleuſmatic.* Double Pyrrhic ˘˘˘˘ let it be a.

2. *third Pæon.* Pyrrhic and Trochee ˘˘˘– alabaſter.

3. *fourth Pæon.* Pyrrhic and Iambic ˘˘–˘ mal a propos.

4. *Ionic a minore.* Pyrrhic and Spondee ˘˘–– malefactor.

The *Iambic* firſt.

5. *Diambic.* Double Iambic ˘–˘– abominate.

6. *ſecond Pæon.* Iambic and Pyrrhic ˘–˘˘ immutable.

7. *Antipaſt.* Iambic and Trochee ˘––˘ renunciation.

8. *firſt Epitrite.* Iambic and Spondee ˘––– everlaſting.

The *Spondee* firſt.

9. *Diſpondee.* Double Spondee – – – – underſtanding.

10. *Ionic a majore.* Spondee & Pyrrhic – – ◡◡ cæleſtial.

11. 3*d. Epitrite.* Spondee & Iambic – – ◡ – immaculate.

12. 4*th. Epitrite.* Spondee & Trochee – – ◡ ◡ unconvinced.

The *Trochee* firſt.

13. *Dichoree.* Double Trochee – ◡ – ◡ accidental.

14. *Choriambic.* Trochee & Iambic – ◡ ◡ – neverthelefs.

15. *firſt Pæon.* Trochee and Pyrrhic – ◡ ◡ ◡ miſerable.

16. 2*d. Epitrite.* Trochee & Spondee – ◡ – – independant.

Now beſide theſe, the Antients mention other Numbers, compounded of ſix or eight Syllables, which they call *Proſodiacs (i)*; of which *Plutarch* tells us *Archilochus* was ſuppoſed to be the Author *(k)*. A uſeleſs Invention, and contrary to St. *Auſtin*'s Rule, who ſays a Foot ought not to exceed four Syllables *(l)*.

When any Dipody or tetraſyllable Rhythm is compounded of two diſſimilar Feet, that they called a *Syzygy (m)*. Thus a *Choriambic* (– ◡ ◡ –), *Antipaſt* (◡ – – ◡), *Ionic a majore* (– – ◡ ◡), *Ionic a minore* (◡ ◡ – –) were called *Syzygies*; becauſe they joined together

(i) See *Manwaring*'s Stichology, ch. 2.
(k) Plutarch of Muſick. See his *Morals*, Vol. i. p. 117.
(l) Div. Aurel. Auguſtin. de Muſicâ. l. iii. c. 5, 6.
(m) Vid. *Ariſtid.* de Muſic. l. i. p. 36.

together two Feet of contrary and oppoſite Movements.

As a Foot of four Syllables is only two diſſyllable Feet joined together, ſo a Foot of three Syllables is compoſed of one diſſyllable Foot, and half another of equal Times. But as there are but two diſſyllable Feet that are compoſed of equal Times, *viz.* the *Pyrrhic* and *Spondee*, therefore every Foot of three Syllables conſiſts of a diſſyllable Foot and half a *Pyrrhic* or *Spondee* added to it. *e. g.*

Trybrachys ⏑⏑⏑ is a Pyrrhic ⏑⏑ and half Pyrrhic ⏑.
Dactyl –⏑⏑ Trochee –⏑ and half Pyrrhic ⏑.
Amphybrachys ⏑–⏑ Iambic ⏑– and half Pyrrhic ⏑.
Palimbacchic ––⏑ Spondee –– and half Pyrrhic ⏑.
Moloſſus ––– Spondee –– and half Spondee –.
Anapæſt ⏑⏑– Pyrrhic ⏑⏑ and half Spondee –.
Bacchic ⏑–– Iambic ⏑– and half Spondee –.
Cretic –⏑– Trochee –⏑ and half Spondee –.

So that, properly ſpeaking, the diſſyllable Rhythms are the only ſimple Feet, of which all the reſt are compounded. For though *Dionyſius* reckons the eight triſſyllable Feet among the ſimple Rhythms *(n)*, yet it is plain from hence that they are compounded; and that, in propriety of Speech, only the four diſſyllable Feet are ſimple Numbers.

Hence however we may ſee the juſtneſs of another Obſervation that he makes, *viz.* that every Word (if it be not a Monoſyllable) is pronounced in Number,

(n) Ἁπλοῦς ῥυθμὸς ἢ πὸς ἔδ' ἐλάττων ἐςὶ δυσῖν συλλαβῶν ἔτε μείζων ἢ τριῶν. *Dion. Hal.* de Struct. Orat. Sect. xvii. ad fin.

or contains in it ſome Foot or other, ſimple or compound *(o)*.

To which we may add, that every Sentence, or any number of Words taken together, contains ſome kind of Meaſure, or is made up of ſome ſort of Feet. And the reaſon that the Ear perceives a diſagreeable harſhneſs in ſome Words, and a ſweetneſs and fluency in others, is generally owing to nothing elſe than the different nature and poſition of the Feet, of which thoſe Words are compoſed. But of this I intend to ſpeak more particularly when I come to conſider the Power of Proſaic Numbers.

CHAP. VII.

Obſervations on the ſeveral Sorts of metrical Feet.

WHAT I have further to remark on the aforeſaid metrical Feet ſhall be comprized under the following Obſervations.

Obſerv. I. That the Times of which the foremention-ed Feet are compoſed, are obſerved to be in muſical Proportion. *e. g.*

(1.) Thoſe Feet that are diviſible into two equal Parts (as the Pyrrhic ⏑⏑, Spondee ¯¯, Dactyl, ¯⏑⏑, Anapæſt ⏑⏑¯) are in proportion of the *Uniſon* in Muſick;

(o) Πᾶν ὄνομα καὶ ῥῆμα καὶ ἄλλο μόριου λέξεως, ὅτι μὴ μονοσυλλαβόν ἐστιν, ἐν ῥυθμῷ τινι λέγεται. *Idem.* Sect. xvii. ad Init.

Muſick ; becauſe the Times into which they are capable of being divided, are of the ſame Length ; *viz.* the Pyrrhic 1 : 1, the reſt 2 : 2. And they are ſaid to anſwer to the *Uniſon*, becauſe two Strings of equal Length (ſuppoſing their reſpective Tenſions and Thickneſs to be equal) being put into Motion, will be in *Uniſon*, or give exactly one and the ſame Sound ; becauſe they will both perform their Vibrations exactly in the ſame time.

(2.) There are other Feet whoſe Times are as 1 : 2, or 2 : 1. *e. g.* the Iambic $\overset{1}{\smile}\overset{2}{-}$, Trybrachys $\overset{1}{\smile}\overset{2}{\smile}\overset{3}{\smile}$, Trochee $\overset{2}{-}\overset{1}{\smile}$, Moloſſus $\overset{2}{-}\overset{4}{-}\overset{6}{-}$. Theſe are in Proportion of the *Octave* or *Diapaſon* ; which is the moſt perfect Chord in Muſick. For when two Strings, of equal Tenſion and Thickneſs, are in this Proportion, *i. e.* one as long again as the other, they will, upon any Impulſe, ſound an *Octave* ; that is, the ſhort String will give a Sound eight Notes higher than the long one. And ſince the Vibration of Chords is reciprocally as their Lengths, the Chord 2 will vibrate once, while the Chord 1 vibrates twice. And the oftener the Vibrations of two Chords coincide the ſweeter is the Harmony, and the more perfect the Conſonance. And therefore the *Octave*, wherein this Coincidence happens in every ſecond Vibration, is the moſt perfect Concord.

(3.) Others are in the Proportion of 3 : 2, or 2 : 3, (which is called the *Seſquialterate* Ratio,) *e. g.* the Bacchic $\overset{3}{-}\overset{2}{\smile}$, and Palimbacchic $\overset{2}{\smile}\overset{3}{-}$. Theſe anſwer to the *Diapente* or fifth in Muſick ; which is the next moſt perfect Concord. For when two Strings (of equal Tenſion and Thickneſs) whoſe Lengths are as two to three (*i. e.* one of which is as long and half

as

as long as the other) are moved, the ſhorteſt String will perform three Vibrations whilſt the longeſt is performing two ; and will ſound a fifth above it. So that the Coincidence falling on every third Vibration, it makes it the next moſt perfect Concord *(p)*.

Obſerv. II. You will diſcern a ſtill greater analogy between the Principles of Verſe and Muſick, if you further obſerve, that the *Feet* in the former correſpond to the *Bars* in the latter ; that the former are divided into Times, as the latter into Notes ; that as a Bar contains ſometimes an equal and ſometimes an unequal number of Notes, ſo a Foot contains ſometimes an equal and ſometimes an unequal number of Times ; and that the equal and unequal Times in a Foot, anſwer to thoſe Movements that are generally called *common and triple Time* in Muſick.

Hence then it follows, that the metrical Feet are as capable of being meaſured by the motion of the Hand or Foot, as the muſical Notes. This, in Verſe, is called *Arſis* and *Theſis* ; in Muſick, *beating of Time*. *e. g.* The muſical Bars in common Time, anſwer to thoſe Feet which conſiſt of two equal Parts ; as the Spondee, Dactyl, and Anapæſt. And the Bars in triple Time anſwer to thoſe Feet whoſe Quantities are as one to two, or two to one ; as the Trochee, Iambic, and Moloſſus ; and both of them to be meaſured accordingly : that is, by an equal or unequal motion of the Hand.

The beating Time to poetical Numbers, (as I obſerved) is called meaſuring them *per Arſin et Theſin*.

When

(p) See *Malcolm*'s Treatiſe of Muſick, Chap. iii. §. 1, and *Manwaring*'s Harmony and Numbers in Proſe and Poetry, Chap. ii.

When the Hand is up, it is called *Arſis* (from ἄιρω *tollo*, to lift up;) when down, it is called *Theſis* (from τίθημι, *pono*, to put down.) Several of the Antients, as *Diomedes*, and *Sergius* the Grammarian, *&c.* conſtantly aſſigned the firſt part of the Foot to the *Arſis*, and the ſecond to the *Theſis*; which was undoubtedly wrong. Others aſſert the contrary, and make the *Theſis* firſt and the *Arſis* laſt, ſaying, " that *per Theſin* " ſignifies in falling, or during the *firſt* Time of the " Meaſure; and *per Arſin*, in riſing, or during the " *laſt* Time of the Meaſure *(q)*," which, if laid down as a fixt and conſtant Rule, is as wrong as the other.

The Truth is, that ſince the Hand muſt be naturally down at a long Quantity, to diſtinguiſh the moſt emphatical Sounds; therefore (in conformity to the manner of beating Time in Muſick) if the Foot begin with a long Syllable, it muſt be meaſured *per Theſin*, or by the Hand firſt down; if with a ſhort Quantity, it is meaſured *per Arſin*, *i. e.* by the Hand firſt up. So that according as the firſt part of the Foot is long or ſhort, the meaſuring of it begins either with *Theſis* or *Arſis*.

Agreeable to this Account of the antient *Arſis* and *Theſis* is what *Ariſtides* ſays, *viz.* " that *Arſis* is the " raiſing up ſome part of the Body, and *Theſis* is " moving down the ſame *(r)*." And again, " the " Dactylic and Trochaic Feet begin with *Theſis* and " end with *Arſis*; but the Anapæſt and Iambic begin with

(q) *Chambers*'s Cyclopæd. on the Term *per Arſin*.

(r) Ἄρσις μέν ἐστι φορὰ σώματος ἐπὶ τὰ ἄνω, θέσις δὲ ἐπὶ τὰ κάτω τούτου μέρους. *De Muſicâ*. p. 31.

" with *Arſis* and end with *Theſis (s)*." And by this Rule we compoſe Tunes to theſe Meaſures even to this Day. And here Dr. *Pemberton*'s Obſervation is very juſt, " that *Ariſtides* in this caſe is to be con-" ſidered as a Perſon of greater Authority than the " Grammarians that differ from him, becauſe he is not " only a Writer in Muſick, the Science to which this " Point properly belongs, but becauſe there is ſtrong " Preſumption of his being much more antient *(t)*."

To illuſtrate this by meaſuring a Syſtem of Feet, both of equal and unequal Times.

The following Iambicks move *per Arſin et Theſin*, and are meaſured by the Hand, firſt *up* and then *down*, becauſe they begin with a ſhort Quantity.

ar. th. ar. th. ar. th. ar. th.
When all | thy Mer|cies, O | my God, |
ar. th. ar. th. ar. th.
My riſ|ing Soul | ſurveys, |
ar. th. ar. th. ar. th. ar. th.
Tranſport|ed with | the View | I'm loſt, |
ar. th. ar. th. ar. th.
In Won|der, Love, | and Praiſe. |

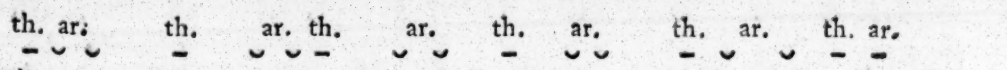
As alſo in the following Anapæſtick.

ar. th. ar. th. ar. th. ar. th.
My Time, | o ye Mu|ſes, was hap|pily ſpent, |
ar. th. ar. th. ar. th. ar. th.
When Phæ|be *went with | me where e|ver I went.*

But

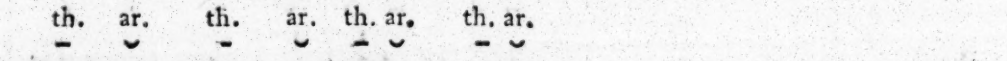
(s) *Idem.* p. 36, 37.
(t) Obſervations on Poetry, *Sect.* vi. p. 115.

But in all Latin Hexameters (which conſiſt of Dactyls and Spondees) the Verſe moves *per Theſin et Arſin*, and is meaſured by the Hand firſt *down* and then *up*; becauſe the Feet begin with a long Quantity. *e. g.*

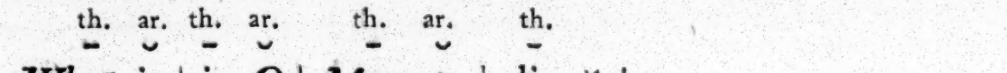


Tityre, | *dum rede*|*o, brevis* | *eſt via,* | *paſce Ca*|*pellas.* |

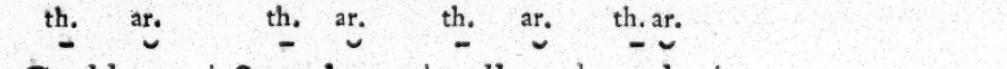
As alſo in all Engliſh Trochaics. *e. g.*



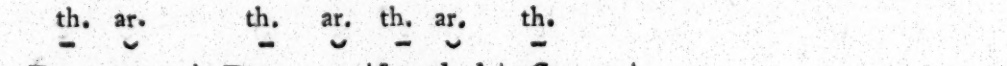
Did you | *but con*|*ſider* | *duly,* |



What it | *is, O* | *Man, to* | *die,* ˘ |



Could you, | Strephon, | *tell me* | *truly,* |



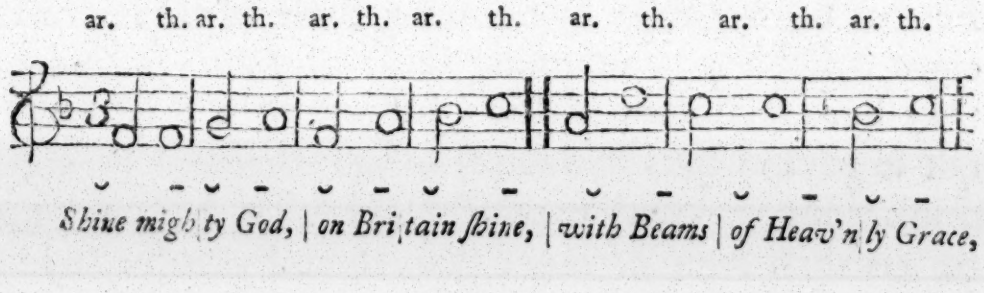
Let your | *Days un*|*heeded* | *fly.* ˘ |

Obſerv. III. The Feet of four Syllables may juſtly be rejected as of no Uſe, eſpecially in Engliſh Metre.

What might induce the Antients to invent them I cannot tell. But for the ſame reaſon, and to as good purpoſe, as they compoſed theſe Feet of four Syllables by doubling thoſe of two, they might have made other Feet of ſix Syllables by doubling thoſe of three; or of eight Syllables, by doubling thoſe of four; as indeed they have. But in *Auſtin*'s Judgment, a Foot ought not to exceed four Syllables. And *Dionyſius* (who, I think, judges better) expreſsly ſays, that it ſhould not be leſs than two, or more than three Syllables *(u)*.

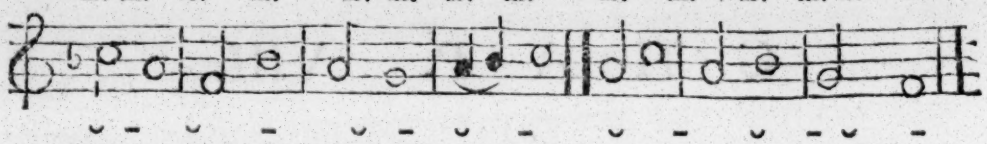
(u) De Struct. Orat. Sect. xvii. ad fin.

If it be aſked, what Rule is there then by which to determine the limits of a ſimple Rhythmus? I know of none for certain. If there were any founded in Nature, or the reaſon of Things, one can hardly imagine the Antients could have run into ſuch exorbitancies in protracting their Rhythms, as they have done. But perhaps this may be as good a Rule as any, *viz.* That the Foot is to be bounded by the *Arſis* and *Theſis*; that is, that there is but one *Arſis* and *Theſis* in a Foot; and that where ever they end the Foot ends; or when the Hand hath performed its motion once up and once down, as directed by the long or ſhort Quantities which it meaſures, then the Foot is compleat; and when it begins to perform the ſame Motion again, a new Foot begins, whether it be of two or three Syllables. Or in fewer Words, the meaſure of a Foot in Verſe is the ſame as the meaſure of a Bar in Muſick; and is to be determined the ſame way. And as a metrical Foot correſponds to a muſical Bar, care ought to be taken in the compoſition that they mutually correſpond; that is, that not only the ſhort and long Quantities in the Verſe anſwer to the ſhort and long Notes in the Tune, but that the limits of the Foot coincide with that of the Bar. *e. g.*



Reveal

ar. th. ar. th. ar. th. ar. th. ar. th. ar. th. ar. th.



Reveal | thy Pow'r | thro' all | our Coaſts, | and ſhew | thy ſmil|ing Face.

Obſerv. IV. It hath been obſerved already, that we have ſeveral Quantities of ſhorter Time than thoſe two which compoſe the *Pyrrhic* Foot; and it may be proper to obſerve here, that thoſe very ſhort Quantities are ſometimes introduced into *Iambic* Meaſure, and two of them put for the Space of a ſingle ſhort one.

And this, though it increaſes the number of the Syllables, yet it ſweetens the flow of the Verſe, and renders the Ear perfectly reconciled to the irregularity of the Metre. *e. g.*

And many an amorous, many a humourous Lay,

Which many a Bard had chanted many a Day.

In the firſt of theſe Lines there is no leſs than four Inſtances of this, as you may eaſily obſerve; which inſtead of ten, makes it a Verſe of fourteen Syllables. And in the ſecond Line there is two, which makes it a Verſe of twelve Syllables. And yet the Ear (which is ever the beſt Judge in this caſe) finds nothing in them either redundant, defective, or diſagreeable. But is ſenſible of a ſweetneſs in them that is not ordinarily found in the common *Iambic* Verſe *(w)*.

(w) So Milton,

——— *over many a Tract*

CHAP. VIII.

An Attempt towards adjuſting the Quantities of poetical Numbers to thoſe of muſical Notes.

IT is certainly a defect in Engliſh Pſalmody, and in ſome other of our modern muſical Compoſitions, that the long and full Notes of the Tune are ſo ſeldom adapted to the long Syllables or emphatical Words of the Verſe; as Nature, Reaſon, Senſe, and Harmony require them to be.

It is juſtly obſerved by Mr. *Malcolm*, "that in "ſetting Muſick to Words, the thing PRINCI-"PALLY to be minded is to accommodate the long "and ſhort Notes to the Syllables, in ſuch a manner "as that the Words may be well ſeparated, and the "accented Syllable of every Word be ſo conſpicuous, "that what is ſung may be diſtinctly underſtood *(x)*." Inſtead of which, we often find a long Note in the Muſick fall upon a ſhort Syllable of the Verſe; and perhaps a Diviſion ſhall be run upon a [the] or an [of], whilſt the longeſt Syllable, or the moſt emphatical Word, ſhall be ſlur'd off with a Crotchet or a Quaver.

– ⏑ ⏑ –
Of Heav'n they march'd, and many a Province wide
———————— *which wrought them Pain*
– ⏑ ⏑ – ⏑ ⏑
Implacable, and many a dolorous Groan.

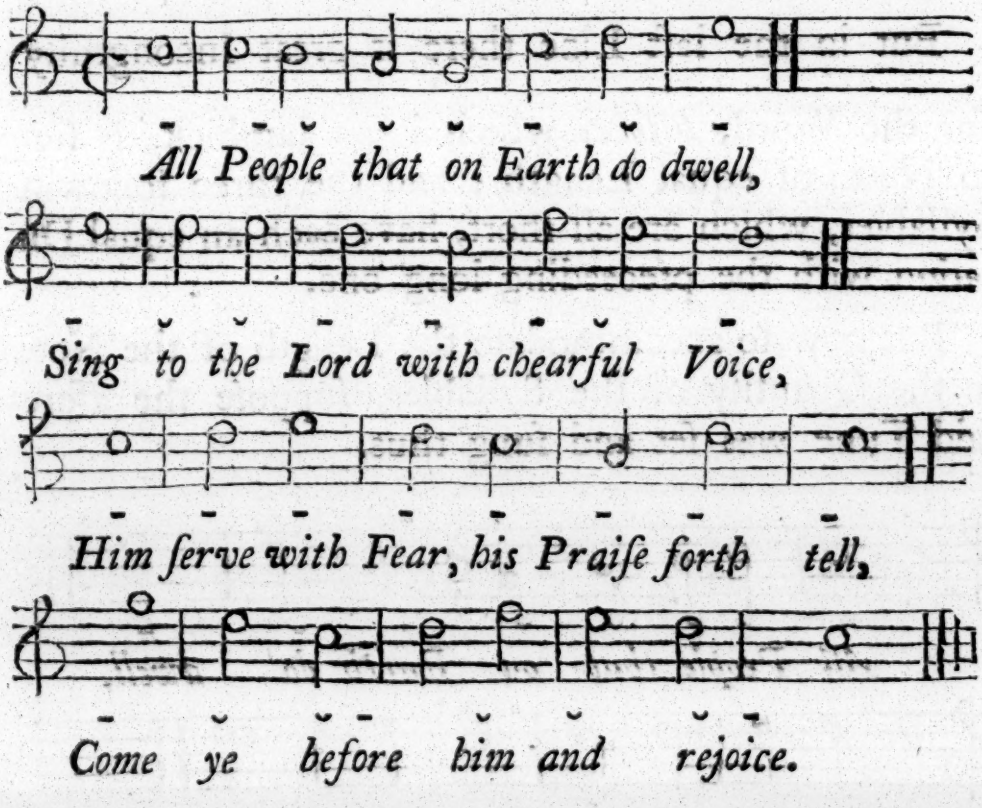
This Mr. *Peck* calls a melting of Syllables, which gives a particular ſoftneſs to the Foot, and makes it read like an Engliſh Dactyl.

New Memoirs of Mr. *Milton*, p. 112.

(x) Treatiſe of Muſick, p. 588.

Quaver. Such an Incongruity between the Quantities of the muſical Notes, and of the Words that are ſet to them, is apparently irrational and unharmonious; and gives but too much Ground for the Cenſure which *Pancirollus* paſſed upon the modern Muſick, "that we hear Sounds without Words, by "which the Ear is a little pleaſed, without any En-"tertainment to the Underſtanding *(y)*."

To illuſtrate this by one plain Inſtance; let us take the hundredth Pſalm, in the common Verſion and the common Tune, and compare them together, and we ſhall ſoon ſee the Abſurdity before mentioned.



Now here it is plain (in Line the firſt) that the Tune dwells as long on the ſhort Monoſyllables, ˘ *that*,

(y) Malcolm's Treatiſe of Muſick, p. 603.

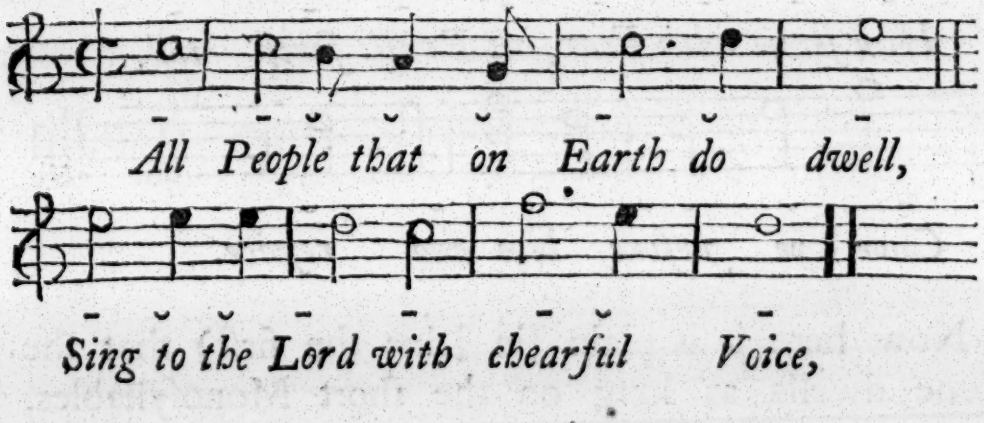
that, *on*, and *do*, as it does on the long Syllable *Earth*; and that in the Word *People*, the laſt Syllable, which is ſhort, is protracted as much as the firſt Syllable, which is long.

In Line the ſecond; the long Syllables, *Lord* and *with*, are paſſed over in as quick a time in Singing, as the ſhort Syllables, *to* and *the*.

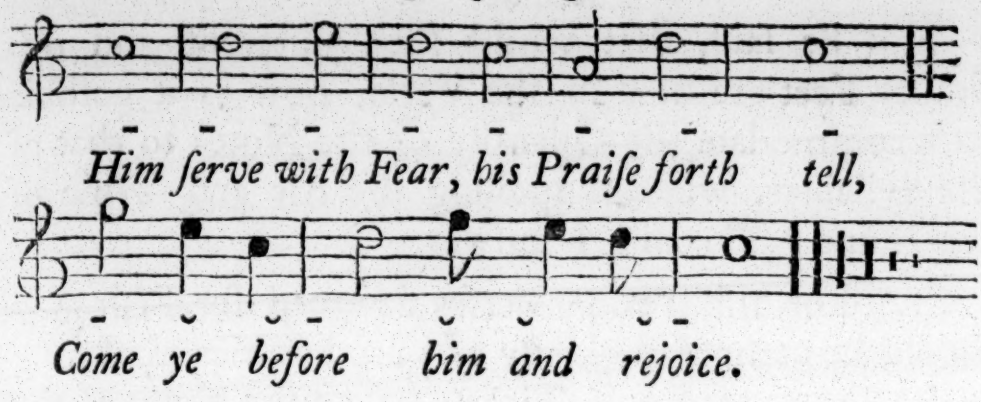
The third Line, which happens to be all Spondees, ſuits well enough to the ſlow Movement of the Tune.

But in the laſt Line there is great Incongruity; for the Word, *before*, which is an Iambick, is ſung to Notes of equal Length; and the three following Syllables, which are all ſhort, have each an equal Duration with the preceeding long one.

But now to accommodate the Length of the Notes to the Quantity of the Syllables, ſuppoſe the aforeſaid Tune was ſet and ſung thus.



Him



Let any Ear now be judge, whether, when the muſical Notes are thus adapted to the Quantity of the Syllables, the Harmony be not much improved. And every one ſees what a help it is to the Underſtanding; without the Employment of which, there can be no pure or rational Devotion.

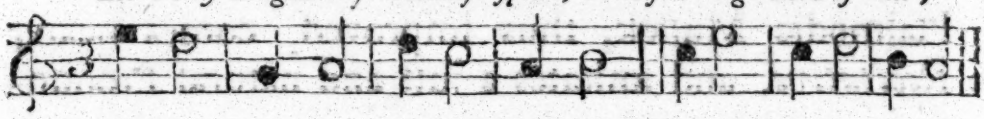
Pſalmodic Muſick, thus improved, comes nearer to *Recitative*, and imitates a juſt and natural Pronunciation; which diſtinguiſhes the emphatical Words, and elucidates the Senſe, at the ſame time that it ſweetens the Harmony. And, by a proper Uſe of the Pricks and Pauſes, it may be ſo contrived (as in the Inſtance juſt given,) as to make no alteration in the Time of the Tune, or manner of beating it; for the Hand will, in Tunes of Common-Time, be always *down* at the beginning of a Bar, or at the long and emphatical Sounds, and *up* at the End of a Bar, or at the ſhort and unaccented Syllables. Thus it always ought to be, but cannot according to the preſent method of compoſing the Common-Time Tunes in Pſalmody; where the Hand muſt oftentimes be neceſſarily down at a ſhort Syllable. Which is juſt the ſame Abſurdity as laying the Emphaſis upon it in Pronunciation.

If

If it be ſaid, that whilſt ſuch different and diſſimilar Feet are uſed in the Verſe, how is it poſſible to accommodate the Quantity of the Notes to that of the Syllables, without ſpoiling the Air and Time of the Tune? To this I anſwer,

(1.) For this reaſon Verſes deſigned for Pſalmody ſhould be compoſed chiefly of pure Iambics, and ſung to the Tunes of Triple-Time; where the Notes of the Tune (anſwerable to the Quantities in the Verſe) are ſhort and long alternately. *e. g.*

Let ev'ry Tongue thy Goodneſs ſpeak, Thou ſov'reign Lord of all;



Thy ſtrength'ning Hands uphold the Weak, And raiſe the Poor that fall.

Here you ſee the Syllables of the Verſe, and the Notes of the Tune, being alternately ſhort and long, do very naturally accord, and make the Sound and Senſe go together.

If it be ſaid, there is too much Uniformity here to be good Harmony. I anſwer, when the Tune is ſung in ſeveral Parts, that Uniformity will not be ſo viſible.

If it be further ſaid, that the laſt Note but one in the Tune ſhould be long, for the ſake of the Cloſe. That may be admitted by way of Exception to the Rule before propoſed. Becauſe the Agreeableneſs of ſuch a Cloſe will reconcile us to that Impropriety. As the Harſhneſs of a Diſcord in Compoſition is recompenſed

recompenſed by the ſweetneſs of a perfect Concord immediately following.

(2.) If the Verſe deſigned for Pſalmody contain in it other Feet beſides Iambics, and be ſung to Tunes of Common-Time, ſtill the length of the Notes ſhould be accommodated to that of the Syllables; according to the Specimen before given in the hundredth Pſalm; where, notwithſtanding this diverſity of Feet in the Verſe, the Quantity of the Notes is adapted to that of the Syllables; and at the ſame Time the *Arſis* and *Theſis*, or the proper Meaſure of the Time by beating is ſtill preſerved; whereby the Air and Movement of the Tune will naturally vary, according to the Senſe of the Words and Meaſure of the Verſe.

This indeed will make it neceſſary for each Line of the Tune to be pricked down, with all the ſeveral Variations of its Movement, over each Line of the Verſe, throughout the whole Pſalm; that the Singer may have his Eye on the Words and the Notes adapted to them at the ſame time; as it is in the French Pſalms.

But this Inconvenience will be entirely avoided if (as I ſaid before) we baniſh our ſlow Tunes, and ſing only Triple-Time Tunes to pure Iambic Meaſure; which I apprehend to be ſo conſiderable an Improvement in Pſalmody, that the mention of it, I hope, will juſtify this Digreſſion.

CHAP. IX.

Of poetical Meaſures.

THE next thing to be conſidered in Verſe is the MEASURE.

This is only a Combination of ſeveral Feet; and takes its Name from the Feet or Numbers of which it is compoſed. For Inſtance, if it be compoſed of Iambics, it is called *Iambic* Meaſure, if of Trochees, *Trochaic*, &c.

But oftentimes the Meaſure is made up of diſſimilar Feet; eſpecially the Iambic Verſe, which admits of Trochees and Spondees in their proper Places, (of which I ſhall ſpeak more particularly by and by) and which may be called *mixt Iambics*. And the different Air and Run of the Verſe, is only owing to the different Feet of which the Meaſure is compoſed.

CHAP. X.

Of the Cæſura *both in Latin and Engliſh Verſe.*

BUT before I proceed to conſider the different Meaſures of the Engliſh Verſe, there is one thing to which we muſt carefully attend, in order to diſcern the true Foundation of poetick Harmony, and that is the *Cæſura*.

The

The *Cæſura*, when applied to Verſe, denotes that natural Pauſe or Reſt of the Voice, which, whatever place it falls upon, divides the Line into two unequal Parts. This I ſhall conſider with regard both to the Latin and Engliſh Verſe.

(1.) With regard to the Latin Verſe.

In *Latin* Hexameters the *Cæſura* ſometimes falls on the firſt Syllable of the ſecond Foot; and then it is called *Triemimeris. e. g.*

*Os Homi*ni *ſublime dedit, Cælumque tueri.*

Here the *Cæſural* Pauſe falls on the Syllable *ni* in the Word *Homini.*

It moſt frequently falls on the firſt Syllable of the third Foot, and then it is called *Penthemimeris. e. g.*

*Arma Virumque ca*no, *Trojæ qui primus ab oris.*

Here the *Cæſura* falls on the Syllable *no* in the Word *cano.*

Sometimes it falls on the firſt Syllable of the fourth Foot, and then it is called *Hepthemimeris. e. g.*

*Si pereo manibus Homi*num, *periiſſe juvabit.*

Here the *Cæſural* Reſt is on the Syllable *num* in the Word *Hominum.*

And ſometimes it poſſeſſes the firſt Syllable of the fifth Foot, and then it is called *Enneemimeris. e. g.*

*Ille la*tus *nive*um *mol*li *ful*tus *Hyacintho.*

Which Verſe exemplifies all the four different Places of the *Cæſura.*

Here it may be obſerved,

1. That each of theſe *Cæſura's* takes its Name from the number of the half Foot on which it falls; whether it be the *third*, *fifth*, *ſeventh*, or *ninth*.

2. That the *Penthemimeris Cæſura* is the moſt common and beautiful. And the reaſon why the Pauſe on the firſt Part of the third Foot is moſt natural and regular, is becauſe it makes the moſt equal Diviſion of the Line. And therefore we find that *Virgil*, who had a conſtant regard to the Harmony of his Numbers, ſeldom makes uſe of any other *Cæſura*.

3. The Syllable on which the *Cæſura* reſts ſhould always be the laſt Syllable of a Word. And ſo we generally find it is; becauſe it is unnatural to pauſe in the middle of a Word, or on a Monoſyllable; nor will the Verſe in this caſe run ſo ſmooth; *e. g.*

Nec Facundia deſeret hunc, *nec lucidus Ordo.*

where the *Cæſura* is a *Hepthemimer*, and falls upon the Monoſyllable *hunc*.

4. It rarely happens that there is more than one *Cæſura* in a Verſe. More than two there ought not to be, if we regard the Harmony of Numbers; though ſometimes we find three, and ſometimes all four, as in the Inſtance above cited.

5. The *Hepthemimer Cæſura* gives the Verſe a rapid Movement, even though the precedent Feet be moſtly Spondees. Becauſe the Voice will naturally hurry on to its expected Pauſe. *e. g.*

*Semper ego Auditor tan*tum? *nunquamne reponam?*

(Laſtly.)

(Laſtly) If there be no *Cæſural* Pauſe at all in the Verſe, it runs extremely flat and heavy. Take an Inſtance of this in the following Line.

Aurea Carmina, Juli, ſcribis, maxime Vatum.

How much better the Verſe would run with its proper *Cæſural* Pauſe, let every Ear be judge.

Carmina, mi Juli, bona ſcribis, maxime Vatum.

And here, if the Reader will indulge me a ſhort Digreſſion, I would juſt obſerve, that there is a certain falſe Quantity, ſometimes found in the Verſes of *Virgil* and *Ovid*, where a ſhort Syllable is put for a long one. *e. g.*

Tityrus hinc aberat, ipſæ te, Tityre, pinus.
Ecl. 1. l. 39.

Si pereo manibus hominum, periiſſe juvabit.
Æn. iii. 606.

Omnia vincit amor, et nos cedamus amori.
Ovid.

Theſe, I ſuppoſe, have hitherto paſſed for *poeticæ licentiæ*, or certain Anomalies not to be imitated by others, nor excuſed in Writers of a leſs eſtabliſhed character. Upon which I would beg leave to make the few following Remarks.

(1.) That in each of theſe three Inſtances, a ſhort Syllable inſtead of a long one falls upon the *Cæſural Pauſe*, called *Cæſura Penthemimeris*; that is, on the firſt part of the *third* Foot: where we ſhould leaſt expect to find it; becauſe here the Voice naturally reſts a while, cutting the Verſe (as it were) into two parts. Hence theſe ſmall Pauſes, which are eſſential to a good *Hexameter*, are called *Cæſuræ*.

(2.) This

(2.) This anomalous Quantity, in all theſe Inſtances, falls on the laſt Syllable of a Word.

(3.) It is immediately preceeded by two *Dactyls.*

(4.) When thus ſituated, as it is in all the Examples above produced, (and many more, I doubt not, might eaſily be collected by thoſe that are converſant with the Latin Poets) I conceive it was not only allowed, but in ſome caſes required, in the antient Latin Poetry. For when we conſider the admirable ſweetneſs and perfection of *Virgil*'s Numbers, (than whom no man ever had a more accurate Ear and Judgment) and how preciſe and delicate he was in the Structure of his Verſe, we may juſtly conclude, I think, that this irregularity did not eſcape him as the effect of negligence, but was intended by him as a real Elegance.—And the ſame may be ſaid of *Ovid.* And

(Finally.) Its beauty I take to ariſe from the rapid run of the preceeding Feet, correſponding to the warmth and hurry of the Thought expreſſed; which does not give us time to ſtay at the *Cæſural* Pauſe, as a long Syllable would, but carries us ſwiftly on, over the uſual reſting place, almoſt without ſtopping, to the end of the Line.

But this I ſubmit to the Judgment of thoſe to whoſe province it more properly belongs, and who have more leiſure for ſuch kind of critical Diſquiſitions.

But to return from this Digreſſion.

(2.) With regard to Engliſh Verſe.

The *Cæſura* is as neceſſary in Engliſh Heroicks as it is in Latin Hexameters, and hath as many Variations,

In

In Verſes of ten Syllables, the *Cæſura* is regularly on the fourth, in thoſe of twelve on the ſixth; but Verſes of eight Syllables and under have no *Cæſura*.

There is this difference between the *Cæſura* in Latin and Engliſh Verſe, *viz.* that in the former it falls on the beginning of a Foot, in the latter on the end of it.

Sometimes it falls on the end of the firſt Foot. *e. g.*

O thou, *who with ſurpaſſing Glory crown'd!*

Moſt commonly it is at the end of the ſecond Foot. *e. g.*

*Not to ad*mire *is all the Art I know.*

Sometimes on the laſt part of the third Foot. *e. g.*

Order is Heav'ns great Law; *and this confeſs'd* —

And ſometimes at the end of the fourth Foot. *e. g.*

And juſtify the ways of God *to Man.*

Here then let it be obſerved.

1. That there is the ſame poſſible Variation of the *Cæſural* Place in Engliſh as there is in the Latin Heroicks; but in the former it is actually varied much oftener than in the latter.

2. That the *Cæſural* Place in Heroick Verſe of ten Syllables, is for the moſt part at the end of the ſecond Foot.

3. That the *Cæſural* Pauſe is moſt natural when it coincides with the proper ſtops or Points that diſtinguiſh the ſenſe of the Period. *e. g.*

Hail, Univerſal Lord! *be bounteous ſtill*
To give us only Good.

4. That

4. That in Engliſh Verſe there are often many *Cæſural* Pauſes in one Line. *e. g.*

Him firſt, *Him* midſt, *Him* laſt, *and without end.*

5. That when the *Cæſura* falls on the beginning or middle of a Word which ends with a ſhort Syllable, the Pauſe is always to be made at the end of that Word; becauſe it is unnatural to pauſe in the beginning or middle of it. Take a few Inſtances of this in the ſeveral Removes of the *Cæſura.*

O Father what intends thine Hand? ſhe cry'd.

Here though the *Cæſura* falls on the beginning of the Word *Father*, yet the Pauſe is not to be made till the laſt Syllable of it is pronounced. Again,

Whether with Reaſon or with Inſtinct bleſt.

Where the *Cæſural* Pauſe is to be made after the Word *Reaſon*, though the *Cæſura* falls on the firſt Syllable of that Word. Again,

Our voluntary Service he requires.

Where the *Cæſural* Pauſe is after the Word *Service.*

6. The ſeveral Variations of the *Cæſura*, together with the Stops, contribute no leſs than the diſpoſition of the Feet to diverſify the Verſe. Whence ariſes the vaſt Variety of Harmony in the Engliſh Heroicks; which is more copious than that in the Latin, becauſe the former admits not only a greater diverſity of Feet than the latter, but more frequent removes of the *Cæſural* Pauſes.

7. The *Cæſura* falling conſtantly on the fourth Syllable in the Engliſh Pentameters or Heroicks, creates a dull uniformity in the flow of the Verſe, which

which tires and offends the Ear; and eſpecially if there be the like uniformity in the Meaſure or Diſpoſition of the Feet. Take for an Inſtance the following Lines from Sir *Richard Blackmore*'s Poem on the *Creation*.

Sages remark, we labour not to ſhew
The Will is free, but that the Man is ſo.
For what inlighten'd Reas'ner can declare
What human Will and Underſtanding are?

Again,

Since thou didſt all the ſpacious World diſplay,
Homage to thee let all obedient pay.
Let glitt'ring Stars that dance their deſtin'd Ring
Sublime in Sky, with vocal Planets ſing.

Who does not obſerve (notwithſtanding their ſmoothneſs) a dulneſs in the Movement of theſe Numbers; occaſioned only by the conſtant return of the ſame Meaſure, and the ſame diviſion of the Verſe? The Numbers being almoſt all Iambic, and the *Cæſura* always poſſeſſing the fourth Syllable.

CHAP. XI.

Of the Iambic Meaſure, both pure and mixt.

THE different *Meaſures* uſed in Engliſh Poetry are principally theſe three. The *Iambic*, *Trochaic*, and *Anapæſtic*.

4. That in Engliſh Verſe there are often many *Cæſural* Pauſes in one Line. *e. g.*

Him firſt, *Him* midſt, *Him* laſt, *and without end.*

5. That when the *Cæſura* falls on the beginning or middle of a Word which ends with a ſhort Syllable, the Pauſe is always to be made at the end of that Word; becauſe it is unnatural to pauſe in the beginning or middle of it. Take a few Inſtances of this in the ſeveral Removes of the *Cæſura.*

O Father what intends thine Hand? ſhe cry'd.

Here though the *Cæſura* falls on the beginning of the Word *Father*, yet the Pauſe is not to be made till the laſt Syllable of it is pronounced. Again,

Whether with Reaſon or with Inſtinct bleſt.

Where the *Cæſural* Pauſe is to be made after the Word *Reaſon*, though the *Cæſura* falls on the firſt Syllable of that Word. Again,

Our voluntary Service he requires.

Where the *Cæſural* Pauſe is after the Word *Service.*

6. The ſeveral Variations of the *Cæſura*, together with the Stops, contribute no leſs than the diſpoſition of the Feet to diverſify the Verſe. Whence ariſes the vaſt Variety of Harmony in the Engliſh Heroicks; which is more copious than that in the Latin, becauſe the former admits not only a greater diverſity of Feet than the latter, but more frequent removes of the *Cæſural* Pauſes.

7. The *Cæſura* falling conſtantly on the fourth Syllable in the Engliſh Pentameters or Heroicks, creates a dull uniformity in the flow of the Verſe, which

which tires and offends the Ear; and eſpecially if there be the like uniformity in the Meaſure or Diſpoſition of the Feet. Take for an Inſtance the following Lines from Sir *Richard Blackmore*'s Poem on the *Creation*.

Sages remark, we labour not to ſhew
The Will is free, but that the Man is ſo.
For what inlighten'd Reas'ner can declare
What human Will and Underſtanding are?

Again,

Since thou didſt all the ſpacious World diſplay,
Homage to thee let all obedient pay.
Let glitt'ring Stars that dance their deſtin'd Ring
Sublime in Sky, with vocal Planets ſing.

Who does not obſerve (notwithſtanding their ſmoothneſs) a dulneſs in the Movement of theſe Numbers; occaſioned only by the conſtant return of the ſame Meaſure, and the ſame diviſion of the Verſe? The Numbers being almoſt all Iambic, and the *Cæſura* always poſſeſſing the fourth Syllable.

CHAP. XI.

Of the Iambic Meaſure, both pure and mixt.

THE different *Meaſures* uſed in Engliſh Poetry are principally theſe three. The *Iambic*, *Trochaic*, and *Anapæſtic*.

I. The *Iambic*.

I begin with this, becauſe it is by far the moſt common and conſiderable; being appropriated to Pſalmody, and the Epic or Heroick Verſe.

But though it is called Iambic Meaſure, it is not always made up of pure Iambics, but frequently admits of all the other three diſſyllable Feet; which being ſkilfully mixt with the Iambics, ſo diverſify the Meaſure as to give it a Variety and Harmony far beyond what we find in the Latin Hexameters, which are confined to *Dactyls* and *Spondees*.

To illuſtrate this, I ſhall briefly reduce the Meaſures of this mixt Iambic Verſe, in a few Inſtances extracted from ſome of our beſt Engliſh Poets. Let the firſt Specimen be the following imitation of *Adrian*'s dying Words addreſſed to his Soul.

I.

Poor lit|tle, pret|ty, flut|tering Thing!
Muſt we | no lon|ger live | together?
And doſt | thou prune | thy trem|bling Wing,
To take | thy Flight | thou know'ſt | not whither?

II.

Thy hu|morous Vein, | thy pleaſ|ing Folly,
Lies all | neglec|ted, all | forgot,
And pen|ſive, wav|ering, me|lancholy,
Thou dread'ſt | and hop'ſt | thou know'ſt | not what.

Line

Line 1. Begins with a *Spondee*. The other Feet are all Iambics. And dwelling longer upon the firſt part of the Spondee than the laſt, (as here on the Word *Poor)* hath in this place a peculiar elegance and propriety. For (according to what I have before obſerved) as ſome ſhort Syllables are leſs than a ſingle Time, ſo ſome long ones are more than a double Time; and, when ſet to Muſick, ought to be diſtinguiſhed accordingly.

Line 2. The firſt Foot is a *Trochee*, all the reſt Iambics; the Verſe concluding with a double Syllable.

Lines 3. and 4. are both pure Iambics.

Line 5. Is alſo all Iambic. In the beginning of the ſecond Foot two ſhort Syllables are put for one; for being very ſhort, they are no more in Quantity than one Time; and therefore this contraction makes no interruption in the Harmony of the Numbers, but rather ſweetens it, as before obſerved, Ch. vii. Obſ. iv.

Line 6. The Numbers in this are the ſame with thoſe in the firſt Line. The firſt a Spondee, all the reſt Iambic.

Line 7. All Iambics. In the beginning of the third Foot there are two ſhort Times contracted into one; as in Line fifth.

Line 8. Is all pure Iambic.

CHAP. XII.

Remarks on the various Movements in the mixt Iambic Verſe.

BEFORE I proceed to reduce any other kind of Iambics, it may be proper to remark ſome of the particular Beauties and Elegancies in the various Movements of this ſort of Verſe, ariſing from a judicious combination of the Numbers; to which Remarks I ſhall have occaſion hereafter to refer, when I more particularly examine ſome other Iambic Meaſures.

Remark I.

To begin a Line with a Trochee, and Iambic immediately following, (which makes the tetraſyllable Foot called *Choriambic)* is beautiful, and very frequent in our beſt Poets. *e. g.*

– ˘ ˘ –
Daughter of God and Man, accompliſh'd Eve.
Milton.

– ˘ ˘ –
Pleaſures the Sex, as Children Birds, purſue;
– ˘ ˘ –
Still out of Reach, but never out of View.
Pope.

Remark II.

A Pyrrhic may poſſeſs any place of the Verſe, except the laſt. But wherever it is, it gives a briſk Movement to the Meaſure.

Sometimes

Sometimes the firſt Foot is a Pyrrhic, followed by an Iambic, which is a very quick Motion. *e. g.*

That brought me on a ſudden to the Tree
˘ – ˘ –
Of interdicted Knowledge : fair it ſeem'd,
Much fairer to my Fancy than by Day :
˘ ˘ ˘ –
And as I wandring look'd,——

Sometimes the ſecond Foot is a Pyrrhic; and when the reſt are Iambics the Movement is very ſweetly accelerated. *e. g.*

˘ ˘ ˘ –
A Tyrant to the Wife his Heart approves,
˘ ˘ ˘ –
A Rebel to the very King he loves.
Pope.

A Pyrrhic in the Place of the third Foot is very agreeable. *e. g.*

˘ ˘
With thee converſing I forget all Time.
Milton.

˘ ˘
Charms by accepting, by ſubmitting ſways,
˘ ˘
Yet hath her Humour moſt when ſhe obeys.
Pope.

The laſt Line is an Inſtance of the fourth Place being poſſeſſed by a *Pyrrhic (z)*.

Remark

(z) A certain Writer on this Subject affirms — "That two Syllables "placed together in the ſame Foot, which muſt both of Neceſſity be "pronounced ſhort, (i. e. *a Pyrrhic)* will certainly deſtroy the Harmony "of the Verſe." *Obſerv. on Poetry*, p. 131.

This is too precipitantly affirmed. For the Truth is, a *Pyrrhic* judiciouſly introduced, does greatly *improve* the Harmony of the Verſe; as every good Ear from the foregoing Lines may judge.

Remark III.

When the laſt Foot but one is a Spondee, the Movement is ſlow. But there is a peculiar force and elegance ſometimes in this diſpoſition of it: eſpecially when it falls on a very emphatical Word; and is ſucceeded by an Iambic, which regularly cloſes the Verſe. *e. g.*

– – ˘ –
Whatever Hypocrites auſterely talk.
Night regain'd
– – ˘ –
Her old Poſſeſſion, and extinguiſh'd Life.
But all ſat mute,
– – ˘ –
Pondering the Danger with deep Thought; and each (a).

Milton.

Remark IV.

To begin the Line with a Spondee, ſucceeded immediately by a Pyrrhic and Iambic, is a mighty agreeable Meaſure. *e. g.*

– – ˘ ˘ ˘ –
On deſperate Revenge, that ſhall redound——
– – ˘ ˘ ˘ –
Sole Pledge of his Obedience.
– – ˘ ˘ ˘ –
Beſt Image of myſelf, and dearer half.

Milton.

Remark

(a) The aforeſaid Author in the ſame Place obſerves — "That a "Syllable in the beginning of the fourth Foot, which is beſt pronounced "long, renders *the Verſe* leſs perfect." — If he means, it renders the *Iambic Meaſure* leſs perfect, he is certainly right; but if he means, it always renders the *Harmony of the Numbers* leſs perfect, I think theſe Lines prove that he is certainly wrong.

Remark V.

An Iambic Verſe ſhould regularly cloſe with an Iambic Foot. But *Milton* frequently concludes with a Spondee: which, though it be ſomething anomalous, and may be conſidered as the ſame kind of licenſed irregularity as concluding a Latin Hexameter with two Spondees, yet in ſome caſes it is not without its force and beauty. *e. g.*

Here Love his golden Shafts employs ; here lights
His conſtant Lamp.

Reigns here and revels ; not in the bought Smiles (b)
Of Harlots.
And on their naked Limbs the flowry Roof

Showr'd Roſes, which the Morn repair'd, ſleep on
Bleſt Pair.

Milton.

Remark VI.

The ſhort Numbers come in very agreeably after the long ones. *e. g.*

Wiſe Fool ! with Pleaſures too refin'd to pleaſe,
With too much Spirit to be e'er at eaſe,

With

(b) Here I cannot forbear to give my Reader the Pleaſure of obſerving that moſt ingenious Improvement, which the late learned Critic, Dr. *Bentley*, hath propoſed to make on this Paſſage.

Not in the *bought Smiles* of Harlots.] " Here is very bad Accent ; " which makes the *Foot* ſtumble and break its *Knee*. If *he* could have " reviſed it, he would have given it thus, or ſome other Way ;

not in *purchas'd* Smiles,
or
not in *th'hir'd* Smiles."

Quantum eſt Sapere !

– – – – ⏑ – ⏑ ⏑ ⏑ –

With too much Quickneſs ever to be taught,

– – – – ⏑ ⏑ ⏑ – ⏑ –

With too much thinking to have common Thought.

Pope.

Remark VII.

Sometimes a Line concludes not ungracefully with a *Choriambic. e. g.*

There is a Cave

– ⏑ ⏑ –

Within the Mount of God, faſt by his Throne.

– ⏑ ⏑ –

well haſt thou fought

The Fight of Faith.

– – ⏑ –

Save he who reigns above, none can reſiſt (c).

Milton.

Remark VIII.

Two Lines ſucceſſively ſhould not have exactly the ſame Order of Feet, unleſs they have exactly the ſame Turn of Thought, and in that caſe it is beautiful. *e. g.*

Where none admire, 'tis uſeleſs to excell;
Where none are Beaus, 'tis vain to be a Belle.

Pope.

But to have the ſame kind and diſpoſition of Numbers, and the ſame *Cæſural* Diviſion for three or four Lines

(c) Dr. *Pemberton* thinks the Trochaic Foot in the fourth Place of this Line deſtroys the Meaſure; and therefore would have it thus.

⏑ – ⏑ –

Save he who reigns above, can none reſiſt. Id. p. 132.

But as the Word *none* requires a very ſtrong Emphaſis, it has a much ſtronger in the Place which the Author hath aſſigned it, than it has in the Place where the Doctor puts it; and expreſſes the Senſe in a more lively manner. And a good Author will always have a greater regard to the life of his Expreſſion, than the ſmoothneſs of his Numbers.

Lines ſucceſſively is unharmonious, and tires the Ear with too much uniformity and ſmoothneſs *(d)*.

Remark IX.

Though the moſt uſual and natural place of the Trochee be the firſt and third, yet it is ſometimes not inelegantly found in the ſecond and fourth.

or wilt thou thyſelf
Aboliſh thy Creation and unmake

For him, what for thy glory thou haſt made.

But yet all is not done. Man diſobeying.

Milton, B. iii. l. 203.

O, unexampled Love!

Love no where to be found leſs than divine.

Walk'd up and down alone, bent on his Prey.

B. iii. l. 411. 441.

(d) And therefore I can by no Means agree with the learned Author before mentioned, "That no irregular compoſition of Feet is by any "means neceſſary to that Variety which is required in the longeſt Work. "The change which will be made by the various breaking of the Feet "by Cæſuras, dividing the Verſes after different faſhions by the con-"ſtruction of the Sentences, continuing often the ſame Sentence, and "even the ſame part of a Sentence, from one Verſe to another, are all "that can properly be made uſe of for that purpoſe." Id. p. 133. — If ſo, all our beſt Poets hitherto have been guilty of great *Impropriety*. And if we confine our epic Verſe in a large Work to the Iambic Foot only, I think it is not poſſible, notwithſtanding all the variations of the Cæſura and Pauſes, to avoid, what he calls an inſipid Similarity. And of this, if I miſtake not, his favourite Poem, on which he hath obliged the Public with a very judicious Critique, is a ſufficient Proof. And *Dryden*, with all his ſweetneſs, is too often guilty of the ſame Fault.

Remark X.

A Spondee may poſſeſs any place; becauſe of all the Feet it comes neareſt to the Iambic: and therefore we ſometimes meet with a ſhort Iambic Verſe conſiſting of all Spondees. *e. g.*

\- - - - - - - -

Him ſerve with Fear, his Praiſe forth tell.

Remark XI.

Provided the Iambic Air and Movement prevail, and is eaſily diſtinguiſhed by the Ear in any Verſe, *that* may properly be called an Iambic Verſe, whatever heterogeneous Numbers be introduced into it. But when the Iambic Air is loſt by introducing too many Numbers of another kind, it is no longer Iambic.

Remark XII.

That which throws a Verſe out of the Iambic Air and Meaſure, is the admitting into it two heterogeneous Feet together, without an Iambic Foot between them.

Two heterogeneous Feet are often admitted into one Iambic Line; and if an Iambic Foot be placed between them, the Meaſure is very well preſerved: but when two ſuch Feet are brought in, the one immediately ſucceeding the other, the Iambic Meaſure is then intirely overthrown.

This will appear very plain by obſerving ſome ſuch faulty Lines in *Milton*, who often brings in two heterogeneous Feet together, and ſometimes three. *e. g.*

My Vanquiſher ſpoil'd of his vaunted Spoils.

The Sovereign Sentence that Man ſhould find grace

All who have their Reward on Earth ; the Fruits—

On him who had ſtole Jove's authentic Fire.

Interpreted ; which not long after he—

B. iii. l. 251. 145. 451, &c.

It is plain that theſe Lines are no kind of Verſe, and the reaſon why they are not, is now as plain. However we muſt, in this caſe, make an exception of two Spondees placed ſucceſſively, for the reaſon before mentioned, *viz.* the Affinity of that Number with the Iambic.

CHAP. XIII.

A Reduction of the mixt Iambic Meaſure.

I Proceed now to the Examination of ſome other Iambic Meaſures. Let us take the three following Stanzas in Mr. *Pope*'s Univerſal Prayer.

If I | am right, | O teach | my Heart

Still in | the right | to ſtay ;

If I | am wrong, | thy Grace | impart
To find | that bet|ter Way.

Save me | alike | from fool|iſh Pride
And im|pious Diſ|content,
At ought | thy Wiſ|dom hath deny'd,
Or ought | thy Good|neſs lent.

Teach me | to feel | ano|ther's Woe,
To hide | the Fault | I ſee;
That Mer|cy I | to o|thers ſhow,
That Mer|cy ſhow | to me.

In theſe Numbers we may obſerve,

(1.) That the three firſt Lines in the firſt Stanza, and the firſt Lines in the other two, begin with a *Choriambic*, or a Trochee and Iambic immediately following. An elegance in the Iambic Meaſure which I have already taken notice of in Remark I. *(e)*. And this being

(e) Dr. *Pemberton* aſſerts that — "Though the Anapæſtic Foot contains the ſame Number of Meaſures (*i. e.* Times) with the Dactyl, and the Trochaic with the Iambic; yet the Anapæſt is never uſed in Dactylic Meaſures, except in a very few Inſtances at the beginning of a Verſe; NOR ARE TROCHAICS MIXT WITH IAMBICS." — *Obſervations on Poetry*, p. 113.

If he confines his laſt Aſſertion to the Latin and Greek Poetry it may be true enough; but if he meant to comprehend alſo the Engliſh Poetry, (as he ſhould ſeem by ſpeaking thus in the general, and by the Reaſon he immediately ſubjoins) I dare ſay he cannot read a Page in *Milton*, *Pope*, or *Young*, or any of our beſt Poets, but he will find his Aſſertion contradicted; as it is no leſs than *four* times in the compaſs of the *five* firſt Lines above quoted.

That

being a quick Movement, a Spondee immediately following tempers it very gracefully. As in the firſt Line of the firſt Stanza; and in this Verſe,

– ⏑ ⏑ – – – ⏑ – ⏑ –

Fancy | and Pride | ſeek Things | at vaſt Expence.

(2.) In the ſecond Line of the ſecond Stanza, two ſhort Syllables are contracted into one; of which we have had Inſtances already.

(3.) The two laſt Lines of the third Stanza begin with a Spondee. See Remark IV.

(4.) Lines

That which led the Doctor into this Miſtake, was an apprehenſion that this mixture of diſſimilar Feet would diſturb the equality of the Movement, when the Verſes are ſet to Muſick, and meaſured *per Arſin et Theſin*. But our narrative five-foot Verſe (which is mixt Iambic) is not deſigned for Muſick. And as for Pſalmodic Verſe, and Odes deſigned for Song or Muſick, the Meaſure indeed, in theſe, ought to be pure and unmixt. And I know of no advantage or uſe there is in being able exactly to beat the Time to the Numbers of the Verſe, nnleſs they are to be ſung or ſet to Muſick. That would be but a trifling Ornament. And the advantage of thus diverſifying the Harmony of the Numbers, by a judicious mixture of them, ſuitably to the nature of the Subject, as the modern Practice is, I think, is infinitely preferable. By which means we have broke through the ſhackles by which the Poetry of the Antients was ſo much crampt, though falſly deemed by them an Ornament, *viz.* a conſtant, heavy, dull uniformity of Meaſure; which at once checked the Poet's Fire and ſpoiled the Harmony of his Verſe.

In their Heroick Verſe indeed they were more at Liberty. For though they were confined to two Feet, *viz.* *Dactyls* and *Spondees*, yet they were free to mix them as they pleaſed. Whence aroſe all the ſweetneſs of *Virgil*'s Numbers, and the force of *Homer*'s. How unreaſonable then is it to endeavour to take away this advantage from the Moderns! to confine their Heroicks to one ſingle Foot, *viz.* the *Iambic*, and to cenſure the Introduction of others as a Defect! and that in oppoſition to all the beſt Authorities to the contrary! As the forementioned Author does in the following Words, — "As an *Error* in the Meaſure of the Verſe is "the leaſt offenſive towards the beginning of it, our Poets do often in- "dulge themſelves in commencing their Verſe with a Syllable carrying "Emphaſis. But ſuch Verſe labours in reality under a *Defect*, which is "greateſt when the following Syllable alſo cannot be lengthened out." Id. p. 130, 131. — But what he calls an *Error* and a *real Defect*, I believe the Reader now ſees to be not only *right* but a *real Beauty*.

(4.) Lines the firſt and laſt of the firſt Stanza have a Spondee in the laſt place but one. See Remark III.

(5.) Line the third of the third Stanza hath a Pyrrhic in the ſecond place. See Remark II.

(6.) Of theſe twelve Lines there are but three that are pure Iambics. *viz.* the ſixth, eighth, and tenth.

CHAP. XIV.

An Examination of Milton's *Numbers.*

LET us next examine the Numbers in the firſt ſixteen Lines of *Milton's Paradiſe loſt*; which contain almoſt all the various combinations of Feet that are introduced into Engliſh Iambics: as a Specimen of that liberty which the Author intended to take in his Meaſures throughout the Poem.

Of Man's | firſt Diſ|obe|dience, and | the Fruit
Of that | forbid|den Tree, | whoſe mor|tal Taſte
Brought Death | into | the World | and all | our Woe,
With Loſs | of E|den, *till | one great|er Man*
Reſtore | us, and | regain | the bliſs|ful Seat, 5

Sing

Sing heav'n|ly Muſe ; | that on | the ſe|cret Top
Of Ho|reb *or* | *of* Si|nai *didſt* | *inſpire*
That Shep|herd who | *firſt taught* | *the cho|ſen Seed,*
In the | *Begin|ning how* | *the Heav'ns* | *and Earth*
Roſe out | *of* Cha|os : *Or* | *if* Si|on *Hill*
Delight | *thee more* | *and* Si|loa's *Brook* | *that flow'd*
Faſt by | *the O|racle* | *of God ;* | *I thence*
Invoke | *thy Aid* | *to my* | *adven|trous Song,*
That with | *no mid|dle Flight* | *intends* | *to ſoar*
Above | *th'*Ao|nion *Mount,* | *while it* | *purſues*
Things un|attempt|ed yet | *in Proſe* | *or Rhime.*

Here obſerve,

(1.) That of theſe ſixteen Lines only one is pure Iambic, *viz.* the *eleventh*, and in that there is a Contraction of two ſhort Syllables into one in the Word *Siloa's*.

(2.) That of theſe ſixteen Lines only two Couplets have juſt the ſame Meaſure, *viz.* the *tenth* and *twelfth*, (each of which conſiſts orderly of a Trochee, Iambic, Pyrrhic and two Iambics ; which creating a rapid Movement, are ſucceeded, the one by a ſolemn pure Iambic, and the other by one that is nearly ſo) and Lines the *fifth* and *ſeventh*, which are Iambic, with

with a Pyrrhic in the ſecond place. But a Line of a very different Movement is interpoſed, which prevents a dull uniformity. And this judicious mixture of Numbers, and change of Meaſures, is the true Source of that Pleaſure which the Ear finds in the flow of *Milton*'s Verſe; who varies his Feet, and diverſifies his Meaſures (either through Art or Nature) more than any one of all our Engliſh Poets; and makes it what he himſelf calls

——————————— *a various-meaſur'd Verſe.*

Parad. reg. B. iv. l. 256.

(3.) In the firſt Line two ſhort Syllables are contracted into one, in the Word *Diſobedience*; and ſince the Syllable *ence* is not one of thoſe very ſhort ones which eaſily admit of ſuch a contraction (it being naturally long, and put for a ſhort one only as unaccented) the Number is defective. But the ſame apology may be allowed *Milton* which is generally made for *Homer*, who hath alſo a falſe Quantity in the very firſt Line of his *Iliad*, *viz.* that the Poet's Mind was ſo warmed and poſſeſſed with the Grandeur of his Subject, that he was unattentive to the exactneſs of his Numbers.

(4.) In the ſecond Line the laſt Foot but one is a *Spondee*, which is a ſlow Movement. See Remark III.

(5.) The third Line begins with a Spondee, Pyrrhic, and Iambic, in order, which is a very agreeable Meaſure. See Remark IV.

(6.) Line the fourth has a Pyrrhic in the third place, whoſe rapidity is very agreeably corrected by Iambics. See Remark II.

(7.) The

(7.) The ſame may be ſaid of Line the fifth, where the Pyrrhic poſſeſſes the ſecond place.

(8.) The ſixth Line concludes with a Pyrrhic and two Iambics; which is a ſweet and flowing Meaſure. See Remark II.

(9.) The ſeventh Line hath preciſely the ſame kind and arangement of Feet as the fifth. But the intermediate Line being a very different Movement, renders this ſimilarity almoſt imperceptible. See Remark VIII.

(10.) The eighth Line hath a ſlow Movement, the firſt and third Feet being Spondees; but is very agreeably ſucceeded by two Lines whoſe Numbers are briſk and flowing. But though the Movement in theſe two Lines have an equal rapidity, yet by varying the order of the Feet it hath no uniformity. And the rapid flow of the Numbers is ſeaſonably checked in the eleventh Line, by a Series of Iambics.

I believe no one that hath a taſte for Muſick can read theſe four Lines without finding his Ear pleaſed with the Harmony of the Numbers, though he underſtood not the ſenſe of the Words.

(11.) In the ninth Line the four firſt Feet are Pyrrhics and Iambics alternately, which is a very quick Meaſure. See Remark II.

(12.) Line the tenth begins with a Choriambic; which Meaſure, if not too often uſed, is very beautiful at the beginning of a Line. See Remark I.

The eleventh Line is pure Iambic.

The twelfth the ſame as the tenth.

The thirteenth is Iambic with a Pyrrhic in the middle.

The fourteenth begins with a Pyrrhic and Iambic. See Remark II.

In the fifteenth the laſt Foot but one is a Trochee, which makes the Verſe conclude with a Choriambic: this is a peculiar Cloſe, but not unfrequent in *Milton*. See Remark VII.

The ſixteenth Line gracefully concludes the Period with an Iambic Verſe, introduced with a Choriambic.

Thus various are *Milton*'s Numbers. And it is this juſt and judicious mixture of the ſhort Numbers with the long, and the quick with the ſlow, that compoſes the Harmony of his Verſe; in which he is very happy at the ſame time that he appears very negligent.

But this great Maſter of Poetic Numbers was not without his Faults, even in this very point in which he ſo much excelled; nay, ſo negligent is he ſometimes of his Meaſure, that he hath now and then ſo diſpoſed of his Numbers as quite to deſtroy the form and ſtructure of Iambic Verſe. *e. g.*

˘ ˘ – ˘ ˘ – – ˘ ˘ –

In their | triple | Degrees; | Regions, | to which

B. v. l. 750.

Every Ear will perceive this to be no Verſe; much leſs Iambic. And if you obſerve the order of the Feet, the reaſon is very obvious. The firſt is a Pyrrhic, the ſecond a Trochee, the third Iambic, the fourth a Trochee, and the laſt Iambic. Now as the firſt three Feet are a Pyrrhic, Trochee and Iambic, in this order they make two Anapæſts; and the Line concluding

concluding with a Trochee and Iambic, makes the laſt Foot alſo an Anapæſt. And there are wanting only two ſhort Syllables at the end of the third Foot to make the whole Line purely Anapæſtic. Thus

˘ ˘ – ˘ ˘ – ˘ ˘ – ˘ ˘ –

In their triple Degrees; and the Regions, to which

The rapid flow of Anapæſtics, is of all things moſt contrary to the ſtately movement of Iambics. And the Line being a compoſition of theſe two contrary Meaſures, and neither the one nor the other, it is no Verſe, but downright Proſe *(f)*.

As *Milton*'s Numbers are ſo various, and the Times of which they are compoſed ſo unequal, it is impoſſible to meaſure or beat Time to them regularly *per Arſin et Theſin*, as we do thoſe Numbers that are pure and unmixt; that is, ſuch as compoſe the pure Iambic, Trochaic, or Anapæſtic Meaſure. And for the ſame reaſon, they cannot with propriety be ſet to any one uniform piece of Muſick; becauſe the air of the Muſick muſt alter with the flow of the Numbers.

(f) Numerical Feet are introduced into Proſe, and the proper Choice and Arrangement of them is that which conſtitutes a ſmooth and flowing Stile, as will be ſhewn hereafter. And that which diſtinguiſhes the ſtructure of Proſe Compoſition from that of Verſe, is not the introduction of contrary Feet, (as ſome have imagined: for that is frequent in Verſe) but the introduction of contrary Meaſures; ſo as to make it properly neither one Meaſure nor another; as in the Inſtance juſt produced.

CHAP. XV.

The Solution of a Poetical Problem.

I Shall conclude my Remarks on the Iambic Meaſure with obſerving, that from the Principles before advanced, we may be able to account for the peculiar elegance of that celebrated Diſtich of Mr. *Denham*'s in his *Cooper's Hill*, which hath been rendered ſo famous by Mr. *Dryden*'s propoſing it as a ſort of Problem to exerciſe the Wits of Grammarians, to diſcover the true ſource of its Harmony.

Tho' deep, | yet clear ; | tho' gen|tle, yet | not dull ;
Strong with|out Rage ; | without | o'erflow|ing full.

Mr. *Hughes* ſuppoſes that all the admired Muſick of theſe Lines ariſes from the free and unforced quantity of the Syllables, the propriety of the Pauſes, diverſifying the grammatical ſtructure of the Sentences, tranſpoſing the order of the Words, and cloſing the Couplet with the emphatical Word *full* ; and then concludes, *if there be any other Myſtery in theſe Lines, I own, it is beyond my ſkill to diſcover it (g).* — Now I apprehend there is a further Myſtery in them, which indeed he was not aware of, ariſing from the order and quality of the Poetical Numbers ; in the choice and diſpoſition of which, the Poet was extremely happy. For he hath introduced into theſe two Lines every one of the diſſyllable Feet ; the Iambic and Pyrrhic in the firſt,

(g) See *Say*'s Eſſays on the Harmony, &c. of Numbers, p. 151, 152.

firſt, and the Trochee and Spondee in the ſecond. So that it hath all the advantage of Harmony which variety of Numbers can give it. Nor is he leſs happy in the diſpoſition of theſe Numbers. For in the firſt Line, excepting the fourth Foot, they are all Iambics; the laſt part of each falling not only on the accented Syllables, but emphatical Words, and thoſe in contraſt too, makes the ſound and the ſenſe moſt perfectly accord. The fourth place is poſſeſſed by a Pyrrhic, which is always an agreeable Movement. See Remark II.

The ſecond Line begins with a Trochee; which gives Motion, as it were, to the River; but is immediately checked by the Spondees and Iambics that alternately follow. So that the ſtately flow of the Numbers expreſſes that of the River they deſcribe. *And the Sound is ſtill an Eccho to the Senſe.*

In a Word then, the beauty of this Diſtich conſiſts in two things, *viz.* the Elegance of the Stile, and the Harmony of the Verſe. — The Elegance of the Stile ariſes from the tranſpoſition of the Words, the propriety of the Pauſes, and the contraſts of the Deſcription; and the Harmony of the Verſe ariſes from the variety and diſpoſition of the Numbers, happily adapted to the emphaſis of the Words, and the nature of the Subject; as I have juſt ſhewn. And this I take to be a true Solution of this Poetical Problem, which there needs no other *Ædipus* to unriddle, than a little inſight into the Power of Numbers and the Principles of Verſe.

So much for the Engliſh Iambics, both pure and mixt. The next Meaſure I ſhall conſider is

CHAP.

CHAP. XVI.

Of Trochaic Meaſure.

II. THE Trochaic.

This Meaſure conſiſts of all Trochees, with a ſupernumerary long Syllable at the end of the Line, without the admiſſion of any other Feet. As a Specimen of this, take the following Lines.

I.

Bleſt with | Senſe, with | Temper | bleſt,
Wiſdom | o'er thy | Lips pre|ſides,
Virtue | guards thy | gen'rous | Breaſt,
Kindneſs | all thy | Actions | guides.

II.

Ev'ry | Home-felt | Bliſs is | mine,
Ev'ry | Female | Grace is | thine,
Chaſte De|portment, | artleſs | Mein,
Converſe | ſweet, and | Heart ſe|rene.

III.

Sinks my | Soul with | gloomy | Pain?
See, ſhe | ſmiles, 'tis | Joy a|gain.

Swells

Swells a | Paſſion | in my | Breaſt ?
Hark, ſhe | ſpeaks, and | all is | reſt.

IV.

Oft as | Clouds my | Path o'er | ſpread,
Doubtful | where my | Steps ſhould | tread,
She with | Judgment's | ſteady | Ray,
Marks and | ſmooths the | better | Way.

Fitzoſborn's *Letters.*

Sometimes the Lines of the Stanza end with alternate Rhime, and the firſt and third Line with a double one. *e. g.*

If 'tis | Joy to | wound a | Lover,
How much | more to | give him | eaſe !
When this | Paſſion | we diſ | cover,
O, how | pleaſing | 'tis to | pleaſe !

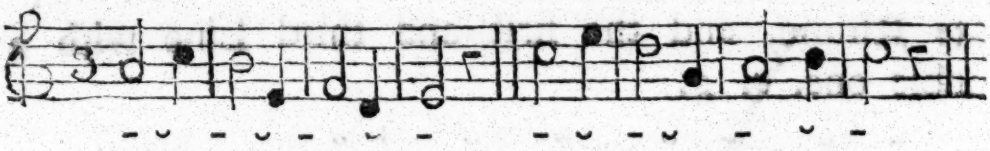
CHAP.

CHAP. XVII.

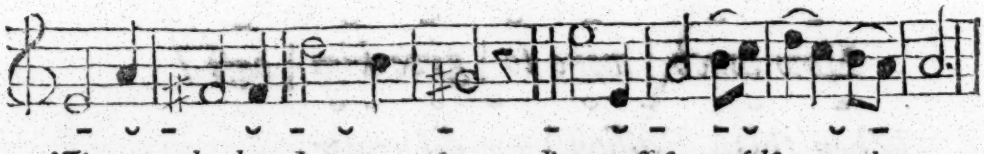
Obſervations on the Trochaic Meaſure.

ON this kind of Meaſure we may make the following Obſervations.

Obſerv. I. This ſort of Verſe being uniform and pure, is capable of being exactly meaſured by the motion of the Hand *per Arſin et Theſin*; and may be ſet to Muſick in *Triple* Time, *e. g.*



I am not concern'd to know What to-morrow Fate will do:



'Tis enough that I can ſay I've poſſeſt myſelf to-day.

Obſerv. II. This Verſe admits of no Feet but Trochees; eſpecially not an Iambic, which having a direct contrary Movement, interrupts the run of the Verſe very diſagreeably. *e. g.*

Then if haply Midnight Death
Seize my Fleſh, and ſtop my Breath,
Yet to-morrow I ſhall be
– ⏑ ⏑ – – ⏑ –
Heir to the beſt Part of me.

This

This laſt Line is not pure Trochaic; for the ſecond Foot being Iambic, throws it quite out of its proper Meaſure.

Obſerv. III. Sometimes we find two ſhort Times put for one; which muſt always be conſidered as a defect in this Meaſure. For though the Iambic Meaſure admits of a great mixture of other Feet, as hath been already ſeen, yet Trochaics and Anapæſtics do not, as every Ear will determine. *e. g.*

O the ſoft delicious View,
Ever charming, ever new!
Greens of various Shades ariſe
Deck'd with Flowers of various Dies:
Paths by meeting Paths are croſt,
– ˘ ˘ – ˘ – ˘ –
Alleys in winding Alleys loſt;
Fountains playing thro' the Trees,
˘ – ˘
Give Coolneſs to the paſſing Breeze.

Roſamond.

In the ſixth Line, the ſecond and third Syllables are both ſhort, and to preſerve the Meaſure muſt be contracted into one ſhort Time, which interrupts the flow of the Verſe. The Meaſure therefore would be more pure if the Words had been thus,

– ˘ – ˘ – ˘ –
Ways in winding Ways are loſt.

Obſerv. IV. Sometimes a ſupernumerary ſhort Quantity is found in the beginning of the Line; which, though it be a defect, yet is not ſo obvious or ungrateful as the other. *e. g.*

Fountains playing through the Trees,

Give Coolneſs to the paſſing Breeze.

In this laſt Line you ſee the Meaſure is compleat without the Word [*Give*]. And though the Senſe requires it ſhould be pronounced diſtinctly, yet the Verſe requires it to be pronounced ſo quick and low as ſcarce to be diſcerned, which ſhews it to be a defect. And therefore it were better thus,

Sweetly cool the paſſing Breeze.

Whereby the ſame Senſe and Meaſure are preſerved.

Obſerv. V. There is too much uniformity in this kind of Meaſure to make it long pleaſing; and therefore it is never uſed in a long Work, or in any Subject that requires the Solemn or Sublime; to which the mixt Iambic is peculiarly adapted. It is moſt ſuitable to Sonnets and Subjects of Amuſement; and to the taſte of Children, who are not ſo apt to be offended with the jingle of Sounds or identity of Numbers.

Obſerv. VI. As a Trochee is the reverſe of an Iambic Foot, ſo the Trochaic is directly oppoſite to the Iambic Meaſure. *This* being ſtrong and maſculine, and *that* weak and languid; as all thoſe Meaſures are that move from a long to a ſhort Quantity.

Obſerv. VII. Under the Trochaic Meaſures may be comprehended the *Anacreontic* Verſe. This is uſually divided into Stanzas, each Stanza containing four Lines which rhyme alternately to each other; and every Line conſiſts of three Trochees and a long Syllable. *e. g.*

I. *Ceaſe,*

I.

Ceaſe, Trelawne, *ceaſe to teize me,*
Mirth and Muſick are but vain;
Wine and Laughter now diſpleaſe me,
And thy Rules increaſe my Pain.

II.

Theſe are Joys all out of Seaſon,
Empty, trifling, pert and dull;
Ceaſe then, Peter, *ceaſe to reaſon,*
Leſt thou prove the greater Fool.

III.

Couldſt thou teach me to deſpiſe her,
Pleas'd I'd liſten to the Sound,
Elſe what boots it to be wiſer?
Since thy Precepts falſe are found.

The Rules to be obſerved in compoſing this kind of Verſe are theſe following. (1.) Not a ſingle unneceſſary Expletive is to be admitted. (2.) The firſt and third Lines ſhould conclude with double Rhyme. (3.) There muſt not be one ſtudied Phraſe, Simile, or far-fetched Expreſſion; but all ſhould be ſmooth, eaſy and harmonious, and the Words follow each other in the ſame natural order as in common converſation. (4.) Frequent repetitions of the ſame Word, if natural, is very graceful. *(Laſtly.)* The Ode ſhould conclude with the ſame Thought, and almoſt in the ſame Words with which it began.

Obſerv. VIII. This Meaſure, which is naturally ſoft, languid and flowing, is extremely well fitted for the deſcription of the moſt tender and melting Paſſions either of Love or Sorrow ; or of thoſe ſoftenings of the Heart that ariſe from a mixture of both : and eſpecially when the double and ſingle Rhymes, and the long and ſhort Lines are ſkilfully intermixt. *e. g.*

On a Bank beſide a Willow,
Heav'n her Cov'ring, Earth her Pillow,
Sad Amynta *ſighs alone !*
From the chearleſs Dawn of Morning,
'Till the Dews of Night returning ;
Singing thus ſhe made her Moan :
" *Hope is baniſh'd,*
" *Joys are vaniſh'd,*
" Damon *my belov'd is gone !*"

Dryden.

CHAP. XVIII.

Of the Anapæſtic Meaſure.

THE next kind of Meaſure (and the laſt I ſhall take Notice of) is the Anapæſtic.

Into this no Number can be regularly admitted, but the *Anapæſt* ; a triſſyllable Foot having the two firſt Syllables ſhort and the laſt long. *e. g.*

Young

Young Stre|phon, *a Shep|herd that long | had been ſmit,*
With the Charms | of fair Syl|via's *Beau|ty and Wit,*
As he ſi|lently wan|der'd to ſoothe | his ſoft Pain,
Met an|tient Palæ|mon *a neigh|bouring Swain.*
Thou art pen|five *my Friend, | ſaid the chear|ful old Hind,*
That lan|guiſhing Aſ|pect betrays | thy fond Mind.
Such ſigh|ing in ſe|cret and haunt|ing the Grove
Are ſure | Indica|tions of be|ing in Love.
Alas ! | cry'd the Youth, | my Diſeaſe | thou haſt found,
But where | is the Balm | that can cure | the deep Wound?

CHAP. XIX.

Obſervations on the Anapæſtic or Dactylic Meaſure.

ON this ſpecies of Verſe I would obſerve,

(1.) That it is ſometimes divided into Stanzas of four Lines, each containing three Feet with alternate Rhyme. *e. g.*

True

True Love | in a Soul | that's ſincere,
Is bet|ter than Lan|guage or Art.
Fine Si|miles tic|kle the Ear,
But Na|ture muſt ſof|ten the Heart.

(2.) The long Metre of this kind of Verſe is beſt adapted to Catches, Tales and Sonnets, or Subjects of Wit and Humour. *e. g.*

If e'er in thy Sight I found favour, Apollo,
Defend me from all the Diſaſters that follow;
From the Knaves and the Fools, and the Fops of the Time,
From the Drudges in Proſe, and the Triflers in Rhime.
From dull thinking Blockheads as ſober as Turks,
And petulant Bards, who repeat their own Works;
From all the gay Things of a dreſſing-room Show,
From the Sight of a Belle, *and the Smell of a* Beau.

(3.) When the Metre is very ſhort, conſiſting only of two Feet in the Line, with immediate Rhyme, it is then proper to deſcribe a bold and martial Spirit, and expreſs Indignation and Fury. *e. g.*

No, no | 'tis decreed
The Trai|treſs ſhall bleed;
No Fear | ſhall alarm
No Pi|ty diſarm;

In

In my Rage | ſhall be ſeen
The Revenge | of a Queen.
Roſamond.

(4.) Nothing is more common in this ſort of Meaſure than to drop the firſt Time of the firſt Foot; which makes the Line begin with an Iambic inſtead of an Anapæſt.

This can ſcarce be called a defect, becauſe it does not at all offend the Ear: and being in the beginning of the Line, makes little or no alteration in the Time; which is eaſily ſupplyed by a ſhort Pauſe. Of this you have a Specimen in the firſt Foot of each of the four firſt Lines juſt now cited. To ſee the difference which ſuch an Ellipſis makes, you may fill up the forementioned Feet in the following manner.

No, no, no | 'tis decreed
That the Trai|treſs ſhall bleed;
For no Fear | ſhall alarm,
And no Pi|ty diſarm.

(5.) Sometimes a ſhort Syllable is wanting in the middle of a Verſe; and then to preſerve the Time, the Voice muſt dwell the longer on the preceeding one. *e. g.*

Once

Once | on a Time | as old Sto|ries rehearſe

A Fri|ar would needs | ſhew his Ta|lent in Latin;

But was ſore|ly put to't | in the Midſt | of a Verſe,

Becauſe | he could find | no Word | to come pat in.

Here you obſerve that the third Foot of the laſt Line is imperfect by one Time, or a ſhort Syllable is wanting to compleat it. To compenſate which the Voice is obliged to reſt ſo much longer on the preceeding Syllable [*find*]. It is therefore an undoubted defect in the Meaſure; which might be mended thus

Becauſe | he could find | not a Word | to come pat in.

Here alſo you may further obſerve, that the firſt Foot of the firſt Line [*Once*] is defective by two ſhort Syllables; which is a Liberty ſeldom taken.

(6.) There is another kind of Metre in Anapæſtic Verſe that is ſometimes uſed, and that is, when each Stanza conſiſts of ſix Lines, the third and laſt containing each of them three Feet, and correſponding with a double Rhyme, the other four containing two Feet each with immediate Rhyme, *e. g.*

Since con|jugal Paſſion

Is come | into Faſhion,

And

And Mar|riage ſo bleſt | on the Throne is,

Like Ve|nus *I'll ſhine,*

Be fond | and be fine,

And Sir Truſ|ty *ſhall be | my* Adonis.

(7.) But after all, this Meaſure, which I have hitherto called, and reduced as *Anapæſtic*, may perhaps with equal reaſon be called (and with equal eaſe reduced to) the *Dactylic* Meaſure; by only beginning the Foot at the firſt long Quantity, and joining the long Syllable at the end of the Line to the ſhort Syllables that begin the enſuing, to compleat the Dactylic Foot. *e. g.*

What | tho' I have | ſkill to com|plain,

And the | Muſes my | Temples have | crown'd?

What | tho' when they | hear my ſoft | Strain,

The | Siſters ſit | weeping a|round?

Ah | Colin *'tis | all but in | vain*

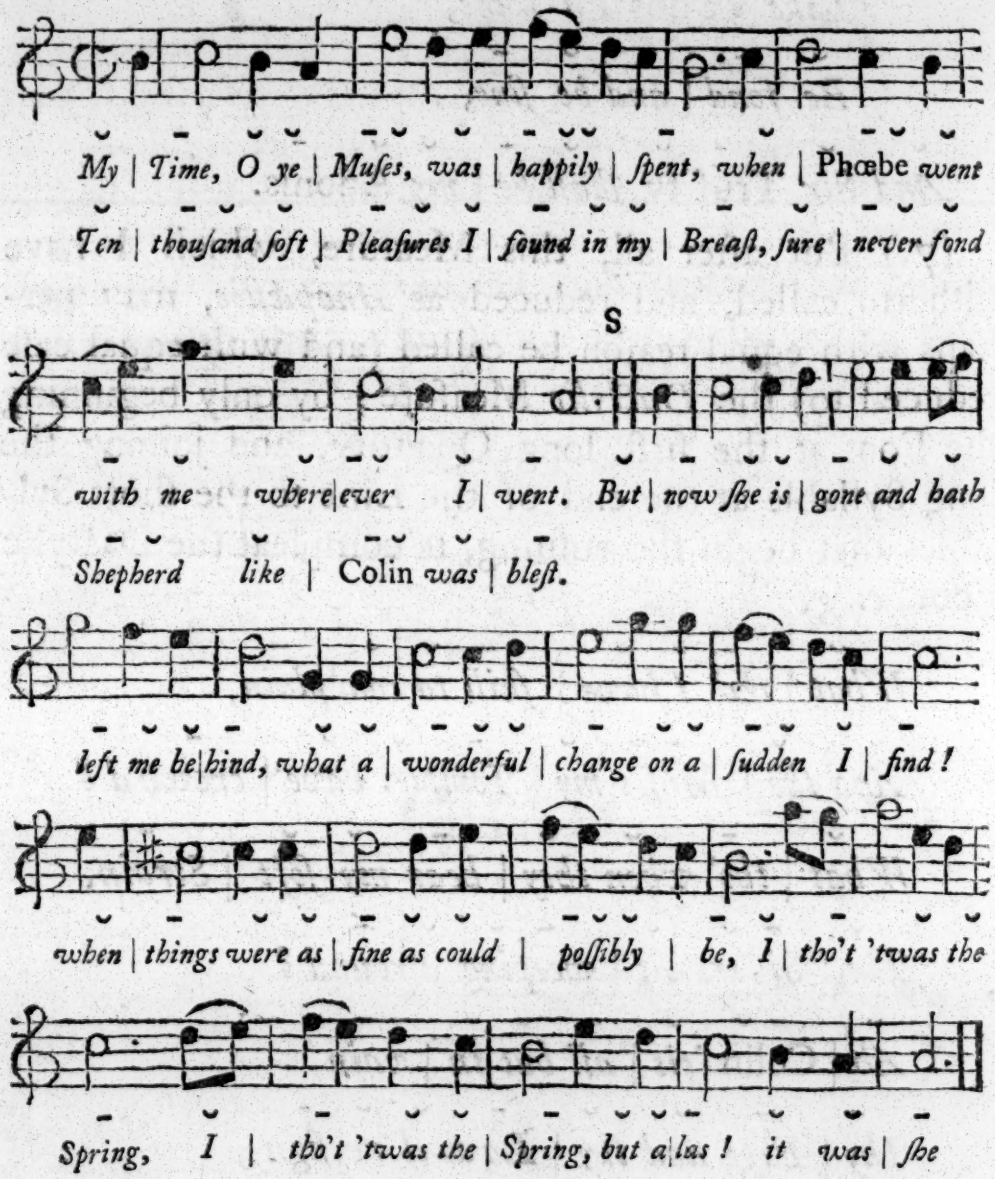
Thy | Pipe and thy | Lawrel re|ſign;

Thy | fair one in|clines to a | Swain

Whoſe | Muſick is | ſweeter than | thine.

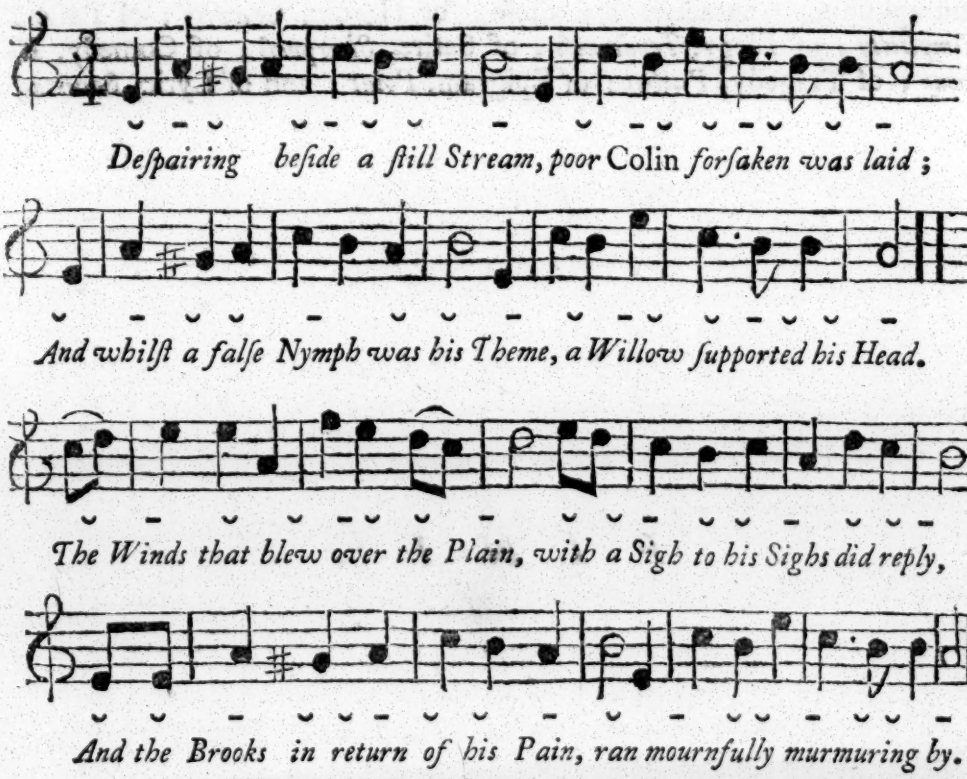
And indeed this Meaſure muſt be thus reduced when ſet to Muſick, in order to have the Hand or

Foot down at the long Syllables, and when the Bar begins, as it always ought. *e. g.*



(8.) As this Dactylic Meaſure is confined to one kind of Number, and that conſiſting of two equal Parts, it ought moſt regularly to be ſet to that kind of Muſick whoſe Movement correſponds with that of the Numbers; that is, to Tunes of common Time, whoſe

whoſe Bars conſiſt of two equal Parts: as in the Inſtance juſt above. However we often find it ſet to Tunes of triple Time, whoſe Bars conſiſt of three equal Parts; which, though it does not give a proper length of Time to the firſt Syllable of the Foot, (which ought naturally to be held as long as the other two) yet the Hand being down at the beginning of the Bar, and conſequently a ſtrong Emphaſis falling on the firſt Part of the Foot; this compenſates for that defect of Time, ſufficiently diſtinguiſhes the Senſe of the Words, and makes the Movements of the muſical Notes and poetical Numbers very well accord. *e. g.*



So much for the three different Meaſures of which the Engliſh Poetry conſiſts; to one or other of which (however

(however various be the Metre) almoſt all kinds of Engliſh Verſe may be reduced. And ſome Odes deſigned for Muſick (in order to diverſify the Harmony) introduce them all *(b)*.

I ſhall trouble the Reader with no further Particulars. What hath been ſaid, I hope, will give him a diſtinct Idea, though not a perfect Knowledge of (what hath been ſo little attended to) *the Power of Numbers, and the Principles of Harmony in Poetic Compoſitions.* Which was the Deſign of this Eſſay.

(b) It were beſide my Deſign to ſpeak here particularly of the ſeveral ſorts of Engliſh Poetry, as divided into *Heroic*, *Paſtoral*, *Elegy*, *Satire*, *Comedy*, *Tragedy*, *Epigram* and *Lyric*. Let it ſuffice to obſerve that their diſtinguiſhing Characters are theſe; of Heroic, *Gravity*; of Paſtoral, *Simplicity*; of Elegy, *Tenderneſs*; of Satire, *Sharpneſs*; of Comedy, *Humour*; of Tragedy, *Pathos*; of Epigram, *Point*; and of Lyric, *Sweetneſs*.

FINIS.

A N

E S S A Y

ON THE

POWER and HARMONY

OF

PROSAIC NUMBERS.

The Second Edition.

By John Maſon, A. M.

L O N D O N:

Printed for J. Buckland in Pater-noſter-row; and J. Waugh in Lombard-ſtreet. M.DCC.LXI.

PREFACE.

THE following Eſſay is chiefly intended for the Benefit of thoſe, whoſe Province calls them to employ much of their Time and Study in Compoſition; and to engage their Attention to one Branch of that Art, which, though cultivated with great aſſiduity and exactneſs by the Antients, is but little known to many, and much neglected by moſt of the Moderns.

What I mean, is a critical Regard to the ſtructure of their Periods; or ſuch a Care in the choice and diſpoſition of their Words as will give them that agreeable Flow which the Antients called *Rhythmus*: the Harmony

mony of which every good Ear perceives, but the Principles from whence it flows, the Rules on which it depends, and the Way to acquire it, very few have any Knowledge of, or Concern about.

And it is really ſomewhat ſurpriſing, that our modern Rhetoricians ſhould lay ſo little Streſs upon a Thing which the antient Orators conſidered as ſo important. The true reaſon of which I believe is this; it is generally looked upon as one of thoſe minuteneſſes of Stile which are below the notice of an elevated Genius, or at leaſt would be too dull and dry a Study to be reliſhed by Perſons of a refined Taſte; and ſo the whole Buſineſs is left to the Ear, by which the Writer is led, and the Reader judges, at random. But to this caſe is applicable that well known and juſt Obſervation, *Ea parva non ducenda ſunt, ſine quibus magna conſiſtere non poſſunt.* Thoſe Things are not to be counted little or unneceſſary, without which great Things can never be attained. Otherwiſe the Elements of all Languages, and the Rudiments of all Sciences, may be counted low and trifling.

It is the connection which theſe Things have with greater, that gives them their Importance, and a claim to our Attention. Which is all the Apology I ſhall make for any thing which may be thought minute or dry in the following Eſſay.

But however dull or difficult ſuch a Study may appear to the Reader at firſt, I am well ſatisfied, that as ſoon as he comes to make a little Progreſs in it, he will be fully convinced that the Pleaſure and Importance of it are more than equal to all the Pains he took to attain it. And of this let one who is very well verſed in this Subject be Judge. — "Many Writers (ſays he) both in Verſe "and Proſe, have been very exact in their "choice of Words, elegant and adapted to "the Subject; but being deſtitute of a juſt "Ear, run into diſſonant and jarring Mea-"ſures, by which they loſe their Labour "and ſpoil the whole. Their Productions "are unpleaſant and nauſeous to the Rea-"der. Others, though ſo unlucky as to chuſe "mean and vulgar Words, yet by arranging "them in a melodious Manner, have given "a ſurpriſing Beauty to their Diction. The

" Truth is, the poſition of Words ſeems to
" bear the ſame proportion to the choice of
" them, as the Words themſelves have to
" the Sentiments. As the fineſt Sentiment
" is cold and languid when not clothed with
" the Ornament of beautiful Language, ſo
" the invention of the moſt pure and elegant
" Expreſſions will have ſmall Effect, unleſs
" you add an harmonious Compoſition *(a)*."

" It would be too dull a piece of Criti-
" ciſm (as the ſame Author obſerves) for the
" generality of Readers, to conſider the na-
" ture, formation and ſound of the different
" Vowels, their junction with Conſonants,
" and the formation of Syllables ; the due
" length and ſhortneſs of theſe, and what
" Pronunciation is proper to them ; and to
" define their Numbers would appear Scho-
" laſtic, and downright Pedantry to a Mo-
" dern, who loves his Eaſe too much to be
" fettered by ſuch Rules. But this is cer-
" tain, that he who is wholly unexperienced
" in a Theory of this kind, and never took
" the trouble to reflect on it, cannot poſſibly

" be

(a) See *Geddes* on the Compoſition of the Antients, p. 3.

" be Maſter of a beautiful Stile : he writes
" at random, is guided by no Rule in his
" Compoſition, and knows nothing of the juſt
" Meaſures and Cadency of Language *(b)*."
—And again, " What ever renders a Period
" ſweet and pleaſant, makes it alſo grace-
" ful ; a good Ear is the Gift of Nature ;
" it may be much improved, but not ac-
" quired by Art. Who ever is poſſeſſed of
" it, will ſcarcely need dry critical Precepts
" to enable him to judge of a true Rhyth-
" mus, and Melody of Compoſition : juſt
" Numbers, accurate Proportions, a muſical
" Symphony, magnificent Figures, and that
" Decorum which is the Reſult of all theſe,
" are *Uniſon* to the human Mind ; we are
" ſo framed by Nature that their Charm is
" irreſiſtible *(c)*."

In this then the Ear is a better Judge than Guide ; it will much eaſier determine what a true Rhythmus is *(d)*, than teach us how

 to

(b) Id. p. 18, 26.

(c) Id. p. 10, 11.

(d) Et tamen omnium longitudinum at brevitatum in ſonis, ſicut acutarum graviumque vocum, Judicium ipſa natura in auribus noſtris collocavit. — Aures enim, vel animus aurium Nuntio, naturalem quandam in ſe continet vocum omnium Menſionem. *Cic.* Orator § 51, 53.

to attain it. But as *Tully* ſomewhere tells us, that the Laws of Verſe were originally invented, by reflecting upon, and attending to, that order and poſition of Words and Quantities which were moſt pleaſing to the Ear, ſo all the Rules for attaining a true Rhythm in Proſe Compoſitions have the ſame Original. And by conſidering what it is that the Ear moſt approves, Laws are invented, and Rules contrived, for acquiring ſuch a Stile in writing, which at once conveys Pleaſure to the Ear and Improvement to the Mind; by which we are to judge of all Compoſition in general, whether of Verſe or Proſe.

THE

THE CONTENTS.

CHAP. I.

THE *high Esteem the Antients had for numerous Composition. The general Neglect of it among the Moderns. The Reasons of that Neglect. And the Weakness of those Reasons.* Page 1,—9.

CHAP. II.

The Nature and Quality of simple Numbers or Feet, separately considered. p. 9,—17.

CHAP. III.

The different Disposition or Combination of the Numbers, is that which constitutes the difference between a smooth and a rough Stile. p. 17,—21.

CHAP. IV.

The Manner of reducing Prosaic Numbers, or of examining the Feet of which any Period is composed. p. 21,—27.

CHAP.

CHAP. V.

Concerning the moſt proper Feet to cloſe a Sentence. p. 27,—33.

CHAP. VI.

Of poetic Proſe. p. 33,—38.

CHAP. VII.

Of proſaic Poetry. p. 38,—48.

CHAP. VIII.

The Compoſition of ſome of our beſt Engliſh Writers conſidered with Regard to their Numbers. p. 48,—61.

CHAP. IX.

Rules proper to be obſerved in Order to acquire a numerous Stile. p. 61,—72.

CHAP. X.

The Advantage of a numerous Compoſition. p. 72,—76.

AN

AN

ESSAY

ON THE

Power of Numbers, &c.

CHAP. I.

INTRODUCTION.

The high Esteem the Antients had for numerous Composition. The general Neglect of it among the Moderns. The Reasons of that Neglect. And the Weakness of those Reasons.

NUMEROUS Composition was held in great Esteem among the best antient Writers, especially about the time of *Cicero*.

Isocrates, who is universally admired for his Numbers, observing the Effect which they had upon the Mind in Verse, is said to be the

the firſt that introduced them into Proſe; which he probably effected by reducing them to Rules, and by obſerving thoſe Rules in his Proſaic Compoſitions.

But *Cicero* attributes the invention of them partly to *Thraſymachus*, who was before *Iſocrates*, and partly to *Gorgias*, who was his Cotemporary but Senior; who were both exceſſively fond of this ornament of Stile, as Men generally are of their own Diſcoveries; and ſays, that *Iſocrates* only improved upon their Thoughts, moderated the Numbers of which they were ſo laviſh, and reduced that kind of Writing to its proper Standard *(a)*.

The invention of this Art then is an Honour for certain due to the *Greeks*; "and it does not appear "to have been obſerved by the *Romans* till near the "Time of *Tully*. And even then it was by no means "univerſally received: the antient and leſs numerous "manner of Compoſition had ſtill many Admirers, "who were ſuch *Enthuſiaſts to Antiquity* as to adopt "their very Defects *(b)*."

However it ſoon made its Way among them; and *Cicero* obſerves, that in his time Proſe had its meaſured Cadence as well as Verſe *(c)*; and the eſſential difference between them, was no longer that which is contained in the old Definition of *ſoluta et ſtricta Oratio*, or that the one was confined to Meaſures and the other left at liberty; but that the Meaſures in Proſe were more looſe and various than thoſe in Verſe.

Nor

(a) Cic. Orat. Ed. Lond. Tom. 1. p. 165. b.

(b) Fitzoſborn's Letters. Let. 24.

(c) Nam etiam Poetæ Quæſtionem attulerunt, Quidnam eſſet illud quo ipſi differunt ab Oratoribus; Numero videbantur antea maximè et verſu: nunc apud Oratores jam ipſe numerus increbuit. Cic. in Oratore.

Nor did that great Orator himſelf think this Art beneath his Notice. He wrote upon it, and very happily ſerved himſelf of it. By the Power of Numbers, united with that of Reaſon, he confounded the audacious *Cataline*, and ſilenced the eloquent *Hortenſius*. His perſwaſive Art would have loſt its Force without the help of the *Rhythmus*, and all *Demoſthenes's Thunder* have failed him, had it not been hurled in Numbers *(d)*.

Longinus, who writ two Treatiſes on harmonious Compoſition, which are now loſt, makes it a Branch of the *Sublime*; and affirms that, "it hath not only "a natural Tendency to perſwade and pleaſe, but to "inſpire us, in a wonderful Degree, with a generous "Ardor and Paſſion *(e)*;" attributing the ſame Effect to it as to Muſick: and illuſtrates its efficacy by a well choſen Inſtance out of *Demoſthenes*'s Oration *de Coronâ*. And how much this very Art which he recommends, contributed to make his Writings an example of that *Sublime* they deſcribe, every one of good Taſte and Judgment will eaſily ſee.

This Subject hath been handled with great nicety and refinement by *Demetrius Phalareus*, *Dionyſius* of *Halicarnaſſus*, and *Quintilian*; eſpecially the two laſt (the former of which lived about fifty, and the latter about an hundred and fifty Years after *Cicero)* have made many curious Obſervations upon it; ſome of which I ſhall hereafter make uſe of. And the Engliſh Reader would be really ſurprized to ſee with what

(d) Quaſi verò Trallianus fuerit Demoſthenes: cujus non tam vibrarent fulmina illa, niſi numeris contorta ferrentur. Cic. Orat. ad finem.

(e) Οὐ μόνον ἐσὶ παθῶς καὶ ἡδονῆς ἡ ἁρμονία φυσικὸν ἀνθρώποις ἐνέργημα, ἀλλὰ καὶ μετ' ἐλευθερίας καὶ πάθους θαυμασόν τι ὄργανον. *Longin. de Sublim.* Sect. 38.

exactneſs they lay down Rules concerning Times, Feet, and Meaſures, in Proſe as well as Verſe; and how nicely they examine and anatomiſe Sentences, Words, Syllables, and even Letters, to find out the moſt ſoft and pleaſing Sounds to improve the Harmony of the Compoſition.

It muſt be acknowledged indeed, that after the diſſolution of the Roman Republick, this Art began to be perverted by being too much admired. Men grew exceſſively fond of the numerous Stile, and readily ſacrificed the Strength and Energy of their Diſcourſe to the Harmony and Cadence of their Language. *Pliny* the younger often complains of this contemptible Affectation. And *Quintilian* ſpeaks of certain Proſe-Writers in his time, who boaſted that their Compoſitions were ſo ſtrictly numerous, that their Hearers might even beat Time to their Meaſures. And it ſhould ſeem that in *Tully*'s time this Matter was carried to exceſs; ſince even then the Orators dealt ſo much in Numbers, that it was made a Queſtion, wherein they differed from the Poets.

But this was a manifeſt abuſe of the Art; which in itſelf is ſo far from being effeminate, that it not only adds grace but ſtrength to the Powers of Perſwaſion: otherwiſe it had never been ſo much ſtudied, recommended and practiſed by all the great Orators among the Antients.

However it muſt be owned, that if the Antients carried this Matter to an extreme one Way, the Moderns have run into as great another. If *they* too much admired this Art, *theſe* too much neglect it. Harmony in Proſe-Compoſitions ſeems now to be little underſtood;

ſtood; and the Principles from whence it flows ſtill leſs. Many modern Writers, and thoſe of no inconſiderable Name, are ſo very incurious in this Point, that provided there be Grammar and Sentiment they ſeem concerned for nothing elſe. As if a graceful Stile did not ſhew a fine Thought to as much Advantage as a decent Dreſs does a fine Gentleman. Intrinſick Excellence will not excuſe a negligent Slovenlineſs in either. Hence it is (as *Dionyſius* (*f*) obſerves) that we ſee the Language of one Writer low and creeping, of another mutilated and broken, of another ſhamefully coarſe and deformed; which is owing not altogether to an ill Choice of Words (as ſome are apt to think) but oftentimes to a meer Neglect of Numbers; and which perhaps might be entirely rectified with regard to ſome particular Periods, only by the Omiſſion or Tranſpoſition of a ſingle Word.

I would not however in what I ſay be thought to prefer the Beauty of Elocution to that of Sentiment; which laſt is as much preferable to the firſt, as a Jewel is to the Caſket that contains it. But why may not a precious Stone be well poliſhed and well ſet? And who is not ſenſible of its ſuperior Luſtre when it is ſo?

Several Writers have taken Notice of this Defect in our modern Compoſitions. Dr. *Pemberton* ſpeaking of the Numbers in the Greek and Latin Tongues ſays, "that theſe Meaſures were of ſuch Effi-
"cacy in thoſe Languages, that the adjuſting their
"Periods to ſome agreeable Rhythmus or Move-
"ment, by an apt Succeſſion of long and ſhort

 "Syllables,

(*f*) Οἷς δὲ μὴ ἐγένετο πρόνοια τοῦ μέρους, οἱ μὲν ταπεινὰς, οἱ δὲ κατακεκλασμένας, οἱ δὲ ἄλλην τινὰ αἰσχύνην ἢ ἀμορφίαν ἐχούσας ἐξήνεγκαν τὰς γραφάς. *Dionyſ. Halicarn. de Struct. Orat. Sect.* xviii.

" Syllables, was conſidered in Oratory as an Art of " great Importance towards the Perfection of Elo- " quence. In our Language this ſeems to be ſcarce " thought of; though perhaps, what we common- " ly call Smoothneſs of Style is in Part owing to " ſomething analagous; namely, ſuch an arrange- " ment of the Words whereby the Syllables follow " one another with a free and eaſy Cadence (*g*)."

Another Author, who for his numerous Stile is one of the firſt among the Moderns, and, I think, ſecond to few of the Antients, juſtly obſerves, " that " among the principal Defects of our Engliſh Ora- " tors, their general Diſregard of Harmony has, I " think, been the leaſt obſerved. It would be In- " juſtice indeed to deny that we have ſome Perform- " ances of this Kind among us tolerably Muſical; " but it muſt be acknowledged at the ſame time, " that it is more the Effect of Accident than De- " ſign; and rather a Proof of the Power of our " Language than the Art of our Orators." One probable Reaſon which he aſſigns for this Neglect is, " that poſſibly that Strength of Underſtanding " and Solidity of Reaſon, which is ſo eminently " our national Characteriſtick, may add ſomething " to the Difficulty of reconciling us to a Study of " this Kind; as at firſt Glance it may ſeem to lead " an Orator from his grand and principal Aim, and " tempt him to make a Sacrifice of Senſe to Sound." —— In Reply to which he adds —— " that *Tully* " and *Quintilian*, thoſe great Maſters of numerous " poſition, have laid it down as a fixt and in- " ible Rule, that it muſt never appear the Ef- " of Labour in the Orator; that it is the high- " eſt

(*g*) Obſervations on Poetry, Sect. 12.

" eſt Offence againſt the Art to weaken the Ex-
" preſſion in order to give a more muſical Tone
" to the Cadence; that the tuneful Flow of the
" Periods muſt always ſeem caſual; in ſhort, that
" no unmeaning Words are to be thrown in merely
" to fill up the requiſite Meaſure, but that they muſt
" ſtill riſe in Senſe as they improve in Sound (*h*)."
Which Rule is here very happily exemplified in the very Words that deſcribe it.

Others have imagined that our Language is not capable of being refined and beautified in this Manner. " The free Language we ſpeak (ſays an inge-
" nious Author) will not endure ſuch refined Regula-
" tions, for fear of Incumbrance and Reſtraint.
" Harmony indeed it is capable of to a high Degree,
" yet ſuch as flows not from Precept, but the Ge-
" nius and *Judgment* of Compoſers. A good Ear
" is worth a thouſand Rules; ſince with it the
" Periods will be rounded and ſweetened, and the
" Stile exalted, ſo that Judges ſhall commend and
" teach others to admire; and without it, all En-
" deavours to gain Attention ſhall be vain and In-
" effectual, unleſs where the Grandeur of the
" Senſe will atone for rough and unharmonious Ex-
preſſion (*i*)."

But in what Senſe our Language is capable of *Harmony to a high Degree*, and yet *will not endure* thoſe *Regulations* that are neceſſary to it; or how it can flow from the *Judgment* of the Compoſers without ſome Rule to direct that *Judgment* (for Judgment implies ſome Rule to judge by) I do

(*h*) *Fitzoſborn*'s Letters. Letter 24.
(*i*) *Smith*'s Notes and Obſervations on *Longinus*. p. 183.

do not very clearly conceive. —— *A good Ear is worth a thouſand Rules.* —— It is true; ſo it is in Muſic. But an Acquaintance with the muſical Notes and Chords, and the Rules and Principles of Harmony is notwithſtanding neceſſary to make a good Muſician. If we are to have no Rules, what muſt they do that have no Ear? And the beſt Ear may ſometimes receive very proper Correction from Precept.

In ſhort, this learned Author muſt mean, either that the Rules relating to numerous Compoſition ſo accurately laid down by the Antients, are not applicable to our Language; or if they are, there is no need of them. But which ever of theſe he means (for he does not expreſsly ſay which, but ſeems to intimate both) the direct contrary, I believe, will appear to the Reader in the Sequel of this Treatiſe. The Deſign of which is to ſhew, that the Rules and Principles of this Art, which was ſo much the Study and Admiration of the Greek and Roman Writers, are as applicable to our Language as to theirs, and in what Manner they are to be actually applied in order to improve the Harmony of Proſe-Compoſition.

CHAP.

CHAP. II.

The Nature and Quality of ſimple Numbers or Feet, ſeparately conſidered.

THE ſimple Feet are theſe following.

Feet of two Syllables.

Pyrrhic	⏑⏑
Iambic	⏑–
Trochee	–⏑
Spondee	––

Feet of three Syllables.

Tribrachys	⏑⏑⏑
Dactyl	–⏑⏑
Amphibrachys	⏑–⏑
Anapæſt	⏑⏑–
Bacchic	⏑––
Cretic	–⏑–
Palimbacchic	––⏑
Moloſſus	––– (*k*)

Theſe Numbers, conſidered in themſelves or unconnected with any other, are either Generous and Strong, or Baſe and Weak.

The

(*k*) For a more particular Account of the ſeveral Numbers both ſimple and compound, See *The Eſſay on the Power and Principles of Harmony in Verſe*, Chap. vi.

The generous Numbers are theſe.

Iambic	⏑ –
Spondee	– –
Anapæſt	⏑ ⏑ –
Cretic	– ⏑ –
Bacchic	⏑ – –
Moloſſus	– – –

The baſe Numbers are theſe *(l)*.

Pyrrhic	⏑ ⏑
Trochee	– ⏑
Tribrachys	⏑ ⏑ ⏑
Dactyl	– ⏑ ⏑ (*m*)
Amphibrachys	⏑ – ⏑
Palimbacchic	– – ⏑

Theſe

(l) When we call theſe Feet, baſe, low and feeble, we only mean when they are taken by themſelves; for when they are judiciouſly blended with others, they are of equal Importance with the reſt, and (like Mortar in a Building) contribute as much to the Strength and Beauty of the Compoſition. Which *Quintilian* does not ſeem to have attended to, when he blamed *Dionyſius* and other Writers before him for making this Diſtinction. [*Miror autem* (ſays he) *in hac Opinione doctiſſimos homines fuiſſe, ut alios pedes ita eligerent, alios damnarent, quaſi ullus eſſet quem non ſit neceſſe in oratione deprehendi.* De Inſtit. Orat. l. ix. c 4.] For certain it is that theſe Feet which are called Baſe, Weak, and Low, are really ſo, when taken by themſelves or only with themſelves, and not intermixt with thoſe of better Quality.

(*m*) Though *Dionyſius* calls this σεμνὸς, *i. e.* a grave and venerable Foot, yet he only means when it is taken in Conjunction with the Spondee, which corrects and tempers it. And thus he immediately explains himſelf, καὶ εἰς κάλλος ἁρμονίας ἀξιολογώτατος, καὶ τό γε ἡρωϊκὸν μέτρον ἀπὸ τῆς κοσμεῖται ὡς ἐπὶ τὸ πολύ. De Struct. Orat. Sect. xvii. i. e. *it is very well fitted to harmonize the Verſe, and to be an Ornament to the Heroic Meaſure*; where it is always mixt with Spondees. But of itſelf it is too light and feeble, and never fit to end a Verſe. And therefore thoſe Meaſures that admit it, always require for a Cloſe

one

Theſe Numbers are called generous or baſe, becauſe the Movement of the one is ſublime and ſtrong, and that of the other low and feeble.

Now this different Movement of the Feet depends upon two things.

(1.) The different Quantities or number of Times they contain, for a Foot that conſiſts of more Times is ordinarily more magnificent than one that conſiſts of fewer. *e. g.* A Spondee (– –) is more noble than a Pyrrhic (⏑ ⏑), becauſe that conſiſts of four Times and this but of two; and a Moloſſus (– – –) more noble than a Tribrachys (⏑ ⏑ ⏑), becauſe the former hath double the Times of the latter.

(2.) Another thing on which the different Movement of the Feet depends, is the Quantity of the Syllable with which it ends; for a Foot that ends with a long Syllable is more ſtrong and ſonorous, and conſequently more noble and generous, than one that terminates in a ſhort one. Thus an Iambic (⏑ –) is more noble than a Trochee (– ⏑); an Anapæſt (⏑ ⏑ –) than a Dactyl (– ⏑ ⏑): though the Trochee contains juſt the ſame Number of Times as the Iambic, and the Anapæſt as the Dactyl. So that, in this caſe, the excellence of one above the other depends altogether on the Quantity of the final Syllable.

But here let it be remarked, that of thoſe which I call the generous or the noble Feet, ſome are more excellent than others; which is occaſioned by a ſhort Syllable preceeding the final long one. And this in-

one or two long Syllables to qualify it; as in the Latin *Hexameters*, and the Engliſh Dactylic Meaſure. See *the Eſſay on the Power*, &c. *of Harmony in Verſe*, Chap. xix.

deed makes a more conſiderable difference in the nature of the Feet, than the difference of Times they contain. Hence an Iambic (⏑–) is reckoned a better Foot than a Spondee (––), though the latter contains the moſt Times; and for the ſame reaſon the Anapæſt (⏑⏑–) is more excellent than the Moloſſus (–––); becauſe the final long Syllable is rendered more diſtinct, ſtrong and emphatical, by coming immediately after a ſhort one.

Hence then it follows, that the Iambic (⏑–) is the moſt noble and generous of all the Feet *(n)*; and that the reſt have their degree of Excellence, in proportion as they approach to or recede from it, in the following order, Iambic (⏑–), Anapæſt (⏑⏑–), Cretic (–⏑–), Bacchic (⏑––), Spondee (––), Moloſſus (–––).

And it is obſervable, that this order or diſpoſition, *viz.* that a quick ſhould be ſucceeded by a ſlow Movement, is univerſally agreeable. For as a long Time is beſt after a ſhort one, ſo is a long Foot after a ſhort one, a long Word after the ſhort ones *(o)*, even as the ſlow meaſures in Verſe, and the ſlow Airs in Muſick, come in moſt agreeably after the quick ones. This is as pleaſing to the Ear as Reſt after Motion is to Nature.

(n) Hence *Ariſtotle* ſays, that in his time it was more uſed than any other Number by thoſe who ſpake in public. Αὐλή ἐστιν ἡ λέξις ἡ τῶν πολλῶν. Διὸ μάλιστα πάντων τῶν μέτρων ἰαμβεῖα φθέγγονται λέγοντες. Rhetor. l. 3. c. 8. And again in his *Poetics*, Ex omnibus Metris Sermoni quotidiano accommodatum maximè eſt *Iambicum*. Cui rei id ſigno eſt, quod plurima nos Iambica proferamus imprudentes in Collocutione mutuâ. *Ariſt. Poet. c.* 2. *None of all the Meaſures run more naturally into our common Speech than the Iambic; as appears from hence, that in our ordinary Converſation we often ſpeak in* IAMBICS, *before we are ſenſible of it.*

(o) Ideoque etiam brevium Verborum ac Nominum vitanda Continuatio, et ex diverſo quoque longorum: afferunt enim quandam dicendi Tarditatem. Quint. l. ix. c. 4.

Nature. If it be enquired, whence the agreeableneſs of this Order ariſes, or on what Principles in Nature it is founded; this Myſtery perhaps lies too deep for our Diſcovery: let it ſuffice that univerſal Experience verifies the Obſervation.

Another thing that deſerves to be obſerved on this Subject is, that as ſome of the generous Feet are more noble than others, ſo they have each of them their reſpective Qualities. *e. g.* A *Spondee* (--) is a grave and majeſtick Foot *(p)*; *Moloſſus* (---) ſublime and ſtately *(q)*; *Bacchic* (⏑---) ſtrong and ſolemn *(r)*; a *Cretic* (-⏑-) is a bold and eager Foot *(s)*; the *Anapæſt* (⏑⏑-) rapid and vehement; excellently adapted to martial Muſic and martial Songs, which are therefore frequently ſet to this Meaſure. *e. g.*

⏑ ⏑ - ⏑ ⏑ -
With Hearts bold and ſtout
⏑ ⏑ - ⏑ ⏑ -
We'll repel the vile rout,
⏑ ⏑ - ⏑ ⏑ - ⏑ ⏑ -
And follow fair Liberty's Call;

 ⏑ ⏑ *We'll*

(p) Hebetior videtur et tardior, habet tamen ſtabilem quendam et non expertem Dignitatis gradum. Cic. Orat. Ed. Lond. Tom. 1. p. 166.

(q) Ὑψηλὸς δὲ καὶ ἀξιωματικός ἐστι, καὶ διαβεβηκὼς ὡς ἐπὶ πολύ. *Dion. Hal. de Struct. Orat. Sect.* xvii.

(r) So called, becauſe in this kind of Meaſure the *Dithyrambic* Poets uſed to rant out their Songs in honour of *Bacchus*. What is here called *Bacchic*, *Dionyſius* calls Hypobacchic; and terms it, ὁ ῥυθμὸς ἀξίωμα ἔχων καὶ μέγεθος. *Ibid.*

(s) Becauſe it approaches near to the Iambic, and (as *Tully* obſerves) ſounds to the Ear pretty much like the *fourth Pæon*, or *Pæon poſterior*, (⏑⏑⏑-) as it contains the ſame number of Times; and all the difference between them is, that the two ſhort Syllables in the beginning of the latter, are contracted into one long one in the beginning of the former. *De Oratore*, l. 3.

We'll ruſh on the Foe,

And deal Death in each Blow,

Till Conqueſt and Honour crown all.

And *Tully* tells us it is the Meaſure in which the Roman Generals were wont to harangue their Men *(t)*; as nothing is better fitted to excite the Paſſions *(u)*. And the *Iambic* (which is of all the Numbers moſt generous) is very ſtrong and ſonorous, very proper (as *Horace* obſerves) to excite and expreſs the Paſſion of Anger *(v)*. Hence the *Anapæſt* and *Iambic* are not improperly called by ſome, the *puſhing Numbers*.

And how naturally the Spondee, Anapæſt and Iambic (which are the moſt bold, ſtrong and ſonorous Feet) do run into a martial Air, may be ſeen in the Margin, which demonſtrates the Qualities that have been juſt aſſigned them *(w)*.

The

(t) Nec adhibetur ulla ſine Anapæſtis Pedibus Hortatio. Tuſcul. Quæſt. l. ii. c. 16.

(u) Ἀνάπαιστος σεμνότητα δὲ ἔχει πολλήν, ᾗ ἔνθα δεῖ μέγεθος περιθεῖναι τοῖς πράγμασιν ἢ πάθος ἐπιδεικτικὸς ἐστι παραλαμβάνεσθαι. *Dion. Hal. de Struct. Orat. Sect.* xvii.

(v) Archilocum proprio rabies armavit Iambo. Art. Poet. l. 79. So *Quintilian*, Aſpero contrà Iambis maximè concitantur: non ſolum quòd ſint a duobus modò Syllabis, eoque frequentiorem quaſi Pulſum habeant, quæ res lenitati contraria eſt; ſed etiam quod omnibus partibus inſurgunt, et a brevibus in longas nituntur et creſcunt. *De Inſt. Orat.* l. ix. c. 4. Ariſt. Poet. c. 2.

(w) The double double Beat

Of the thundering Drum,

Crys,

The Drum is an Inſtrument which in a wonderful manner ſhews the force and power of poetic Numbers; for though its Sound be only a Monotony, yet it exactly expreſſes all the different Qualities of the ſeveral Feet. And when we beat thoſe Numbers upon it, only by varying the Movement into quicker or ſlower, and making the Sound ſtronger or ſofter, the Mind is affected as much as it is by an Inſtrument that runs all the Notes of the *Gamut*.

Let us try then if we cannot, by imitating the Sound of this Inſtrument, exemplify the different qualities of the ſeveral Feet as before deſcribed; by giving both to the baſe and the generous Numbers all the Advantage they can receive from Order, or the Succeſſion of the long Syllables after the ſhort ones.

The baſe Numbers are theſe, Pyr : Troch : Tribr : Dact : Amphibr : Palimbac :

And the beſt Order in which they can be ranged, I think, is this,

Pyr :

Crys, *hark!* the Foe's come:
Charge! charge! 'tis too late to retreat!

Say's Eſſay the ſecond, p. 167.

This will be more manifeſt by beating theſe ſeveral Numbers in proper Time upon a Drum. *e. g.*

Titum tititum tumtum tumtum tititum,
Tititum tumtum titum tumtum;
Titum tumtum tititum tumtum tititum.

Pyr : Troch : Tribr : Amphibr : Dact : Palimbac.

titi tumti, tititi titumti, tumtiti tumtumti.

The generous Numbers are theſe, Iam : Spon : Anap : Cret : Bacch : Moloſ.

And the proper Order iu which they ſhould ſtand ſeems to be this,

Cret : Iam : Spon : Bacch : Moloſ : Anap.

tumtitum, titum tumtum, titumtum tumtumtum tititum.

How weak and effeminate are the former, and how bold and ſtrong the latter, let any Ear be judge. Which, I think, comes near to a Demonſtration of what I have been advancing; *viz.* (1.) That there is an eſſential Difference in the Qualities of the Numbers, and that ſome of them, *when taken by themſelves*, are more baſe and weak; and others more ſtrong and generous. (2.) That this is owing, in part, to the different Times contained in the Feet which conſiſt of an equal Number of Syllables. But (3.) that the principal thing to which it is owing is, that in the one caſe there is a Succeſſion of a ſhort Quantity after a long one, and in the other of a long Quantity after a ſhort one.

CHAP.

CHAP. III.

The different Diſpoſition or Combination of theſe Numbers is that which conſtitutes the Difference between a ſmooth and a rough Stile.

A Good Stile is both expreſſive and harmonious. The former depends on the happy choice of the Words to convey our Ideas; the other on the happy choice of Numbers in the diſpoſition of the Words. The Language of ſome is expreſſive but unharmonious; that is, the Writer's Words ſtrongly and clearly convey his Sentiments, but the Order in which they are placed creates a Sound unpleaſant to the Ear. The Stile of others is harmonious but not expreſſive; where the Periods are well turned, and the Numbers well adapted, but the Senſe obſcure. The former ſatisfies the Mind, but offends the Ear; the latter gratifies the Ear, but diſguſts the Mind: a good Stile entertains and pleaſes both. Becauſe the well choſen Words convey the Idea directly to the Reader's Mind, at the ſame time that the well choſen Numbers give Muſick to the Ear. Though the former is that to which we ought chiefly to attend, yet the latter ſhould by no means be neglected. And how this, which we call a *numerous* Stile, is to be attained, and on what Principles it depends, is the Subject of the preſent Enquiry.

Now

Now every Word, except a Monoſyllable, is compoſed of ſome Foot or Feet *(x)*; the right diſpoſition of which is that which conſtitutes, what is *properly* called, a *numerous Stile*. For though any combination of Words may be reduced into their reſpective Numbers of which they are compoſed, yet unleſs thoſe Numbers be well adjuſted or agreeably intermixed; it is not called a *numerous*, but a *rough*, *lame* or *broken* Stile *(y)*.

But a ſmooth and flowing is not the only numerous Stile; that which is rough, maſculine and vehement, hath ſometimes an equal claim to that Title; provided the Sound of the Numbers conform to the Senſe of the Words. To deny this, is, in Effect, to affirm that there is no Muſick but what is ſoft, and no Verſe but what is ſmooth. If the Senſe be ſublime and ſtrong, the Numbers ſhould be ſlow and ſtately. And be the Senſe what it will, the Words ſhould in ſome Degree be an *Eccho* to it, in Proſe as well as Verſe. On this ſcore it is that *Horace*, notwithſtanding the roughneſs

(x) Πᾶν ὄνομα καὶ ῥῆμα καὶ ἄλλο μόριον λέξεως, ὃ μὴ μονασυλλαβόν ἐστιν, ἐν ῥυθμῷ τινι λέγεται. *Dion. Hal.* de Struct. Orat. Sect. xvii.

(y) Sed omnis nec claudicans, nec quaſi fluctuans, et æqualiter conſtanterque ingrediens, numeroſa habetur Oratio. Cic. Orat.

That Stile (ſays *Tully*) which hath not a limping irregular Movement, but an uniform conſtant Flow, is called a numerous Stile. — But his Meaning in what preſently follows, I confeſs I do not apprehend; where he ſays, *Idque quod numeroſum in Oratione dicitur non ſemper numero fiat ſed nonnunquam aut concinnitate aut conſtructione Verborum.* Id. Ed. Lond. T. 1. p. 167. a. *i. e.* That a numerous Stile is not always owing to the Numbers, but ſometimes to a certain neat conſtruction of the Words. — But what that agreeable conſtruction of the Words can be owing to, but the Numbers of which they are compoſed, I am at a loſs to gueſs.—Unleſs he means (as perhaps he may) that there are ſome Words of ſo harſh and jarring a Sound, that when they meet (though they may compoſe a good Number, yet) cannot be pronounced without ſome difficulty: which indeed is ſometimes the caſe.

roughneſs and irregularity of ſome of his Meaſures, eſpecially in his *Satires*, may be deemed, what the ſmoother *Ovid* calls him, a *numerous* Writer *(z)*.

Were we (as *Dionyſius (a)* obſerves) to uſe none but the beſt and moſt generous Numbers, our Stile would be always muſical; that is, either ſoft and flowing, or grave and majeſtick. But as we are obliged, for the ſake of Aptitude of Expreſſion, to make uſe of Words that introduce the weak and feeble Numbers, which tend to break the Harmony, and debaſe the Majeſty of our Language, the great Art lies in mixing and diſpoſing of thoſe baſer Numbers, in ſuch a manner as that the harſhneſs of them ſhall give no offence to a good Ear; which in this caſe is a very ſovereign and critical Judge. And this is done chiefly by mixing them with as much good Company as we can; I mean, with better Numbers: and diſpoſing of them into thoſe Places where they will be leaſt attended to, that is, in the middle of a Period; and keeping them, by all means, from the end of it, where the Ear always expects to be pleaſed.

Every Sentence may be conceived as diviſible into diſtinct and ſeparate Clauſes; every Clauſe, where there is an apparent ceſſation of the Voice, ſhould always end with a generous Foot; and all the preceding Numbers be ſo intermixt, that the ſhort ones be duly qualified by the ſucceeding long ones; reſerving the beſt and moſt harmonious Numbers for the Cadence. And this, in ſhort, is what conſtitutes

(z) Sæpe tenet noſtras numeroſus Horatius Aures.
See *Say*'s Eſſay, p. 116.

(a) De Struct. Orat. Sect. xviii.

that agreable fluency of Words which in Proſe we call a ſmooth and pleaſant Stile; and which, if at the ſame time it be clear and expreſſive, hath all the elegance of which Proſe-Compoſition is capable. To illuſtrate this by one plain Inſtance. A late Divine, ſpeaking of the Trinity, hath this Expreſſion — *It is a Myſtery which we firmly believe the | Truth of, | and humbly adore the | Depth of.* — Here the Language is expreſſive but not harmonious. And what is the reaſon of this? Not merely becauſe each Clauſe of the Sentence ends with the ſign of the Genitive Caſe, (which, if it be ſometimes deemed an Inaccuracy, yet does not always interrupt the ſmooth flow of the Words,) but becauſe it is compoſed almoſt entirely of baſe and feeble Numbers, *viz. Pyrrhics* and *Trochees*; as appears from the reduction of them; which, by a ſmall tranſpoſition of the Words might eaſily be avoided. As thus — *It is a Myſtery, the Truth | whereof | we firmly believe, | and the Depth | of which | we humbly adore.* | Every Ear will ſoon determine this to be the moſt agreable Diction. And the reaſon why it is ſo is now very plain. Becauſe, according to this diſpoſition of the Words, the Sentence is compoſed altogether of ſtrong and generous Feet, *viz. Iambics* and *Anapæſts*. But the method of reducing the Members of a Proſe-Period into the original Numbers of which they are compoſed, will be more particularly conſidered in the following Chapter.

But before I conclude this, it may not be amiſs to obſerve, that this is the only reaſon, that in all Languages

guages (eſpecially the learned ones) we find the Words ſo frequently tranſpoſed out of their natural Order; *viz.* to give them a ſofter Flow, a ſtronger Sound, or ſmoother Cadence, by reſerving the moſt ſweet, ſtrong and generous Numbers for the Cloſe. For which end ſuch a Tranſpoſition is always allowable, provided it do not, by being too frequent, ſtiffen the Stile, obſcure the Senſe, or ſeem affected.

CHAP. III.

Concerning the Manner of reducing Proſaic Numbers, or examining the Feet of which any Period is compoſed.

HERE we are to take *Dionyſius* for our Guide; who hath ſhewn us, in various Inſtances, how proſaic Numbers are to be reduced *(c)*. To take one out of many, let us ſee in what manner he examines the Numbers of that celebrated Speech of *Thucydides*, which he affirms to be ſo full of Grandeur and Dignity, and begins thus — Οἱ μὲν | πολλοὶ | τῶν ἐν|θάδε ἤ|δη εἰ|ρηκό|ων, | ἐπαινε|σι τὸν προσ|θέντα τῳ | νόμῳ τὸν | λόγον τόν|δε. — Now that which gives ſuch an air of majeſty to this Sentence (ſays he) is, that each Member of it is compoſed of the moſt ſublime and generous Feet. For in the firſt Member, which ends with the Word εἰρηκό|ων, the three firſt Feet are *Spondees*, the fourth an *Anapæſt*, the fifth a *Spondee*, and the

(c) De Struct. Orat. Sect. xviii.

ſixth a *Cretic*. And in the ſecond Member of the Sentence, which begins with the Word ἐπαινέσι, the two firſt Feet are *Bacchics*, (which he calls *Hypobacchics*) the third a *Cretic*, and the two laſt Feet *Bacchics*; the whole concluding with an odd Syllable, which is common.

Now here I would make the following Obſervations.

(1.) That in reducing Proſe-Sentences into their original Numbers, there is no neceſſity to confine ourſelves to diſſyllable Feet only.

For in reducing the firſt Member of this Sentence, *Dionyſius* uſes both the diſſyllable and triſſyllable Feet: But it is capable of being reduced into all diſſyllable Numbers; thus — Οι μεν | πολλοι | των εν|θαδε | ηδη | ειρη|κο|ων· And according to this method of Reduction you ſee there is but one feeble Foot among them, *viz.* the *Pyrrhic* in the fourth Place; and even this is not at all amiſs, as it is there ſituated; for the *Spondee* immediately following corrects its rapidity, and gives it the agreable Air of an *Anapæſt*.

Therefore (2.) in examining the Numbers of a proſaic Period, it is uſually the beſt way to reduce them into Feet of three Syllables rather than thoſe of two.

For this Reaſon; becauſe though there may be ſeveral weak and baſe diſſyllable Feet in it, yet as they ſtand in conjunction with others of a better Quality, they are ſtrengthened and harmoniſed, and become very good Feet of three or four Syllables. Thus the *Pyrrhic* and the *Trochee*, though they are both

both weak and feeble Numbers of themſelves, yet, followed by a *Spondee*, they gather Force, and the one has the Air of an *Anapæſt*, and the other of a *Cretic*, which are both good triſſyllable Feet. And therefore *Dionyſius*, you obſerve, reſolves the ſecond Member of the Sentence into all *triſſyllables*; by which Diviſion they appear to be all ſtrong and generous Numbers. Whereas were they to be divided all into Diſſyllables thus — επαι|νεσι | τον προσ|θεν|α | τω νο|μω τον | λογου | τονδε, — there would appear to be no leſs than three *Trochees*, which of themſelves are baſe and feeble Feet; and might tempt us to think that the Numbers were not good. But being all ſucceeding by a long Syllable, they are exalted and confirmed, and aſſume the grace and force of a *Cretic*, which is a good triſſyllable Foot.

(3.) The laſt Syllable of a Proſe-Sentence, like that of a Verſe, is always common; that is, may be conſidered as long or ſhort, as it beſt ſuits the Cloſe.

For this we have *Tully*'s Authority *(d)*. *Quintilian* indeed pretends that his Ear could diſtinguiſh whether the laſt Syllable of a Sentence be long or

(d) Nihil enim ad rem, extrema illa, longa ſit, an brevis *Orat*: and therefore he makes the Word *perſolutas*, as well as *comprobavit*, to be a *Dichoree*, which he recommends as no bad cloſe. But when he commends a double *Trochee* for a good Cloſe, it is much he ſhould condemn a ſingle *Trochee* for a bad one; eſpecially ſince it may be conſidered as a Spondee, by his allowing the laſt Syllable to be common. And yet we find he does, in theſe Words, *ſed eó* (Trochèus) *vitioſus in oratione ſi ponatur Extremus, quod Verba melius in Syllabas longiores cadunt*. Id. p. 166. (b).

or ſhort *(e)*. And perhaps it might; but I ſee no neceſſity to deſcend to ſuch extreme Refinements. Therefore

(4.) The laſt Syllable being common, it is often neglected and made no Account of (eſpecially if it be naturally ſhort) and ſerves only to give a grace or flouriſh to the proceeding long one, and may be conſidered in the ſame Quality as a double Rhime in the End of a Verſe. Thus in the laſt Word of the Sentence before us (τόνδε), the Syllable (δε) you ſee is detached from the final Foot, or rather conſidered as belonging to the laſt Syllable, as a part of it.

This odd Syllable at the Cloſe, which cannot conveniently be taken into the laſt Number, is called by the Greeks κατάληξις; of which *Dionyſius* gives us ſeveral Inſtances in | the Place | above | refer'd to. But

(5.) What is chiefly to be remarked in the Method in which *Dionyſius* reduces the above Sentence is this, *(viz.)* hence it appears that the Greeks read their Proſe, as well as their Verſe, by the *Quantity*, and not by the *Accent*; that is, in Pronunciation they laid the ſtreſs or force of their Voice on the long Syllables though they were not accented, and ſlurred quickly over the ſhort ones though they were.

For *Dionyſius* here reduces the Numbers according as they were pronounced. And in the firſt Clauſe, in the Words ἐνθάδε and εἰρηκότων, though the Syllable (θά) in

(e) Quamvis habeatur indifferens ultima — aures tamen conſulens meas intelligo multum referre, utrumne longa ſit quæ cludit, an pro longâ. De Inſt. Orat. l. ix. c. 4. p. 486.

in the former, and (κό) in the latter, are both accented, yet, according to the diſpoſition of the Numbers here given us, we find they are both pronounced ſhort, and read thus, ενθαδε ειρηκοſων. So in the laſt Member we find the firſt Syllable of the Word νόμω, and that of the Word λόγον, were both pronounced ſhort, though both accented, and read thus, νομω, λογον. This therefore (after all that has been ſaid upon the Subject) to me appears a Demonſtration, that with regard to the ſtreſs or emphaſis of the Pronunciation, the Antients read by the *Quantity only*.

If it be ſaid, of what uſe then were the Accents? I anſwer, they were deſigned, very probably, at firſt to regulate the tone or key of the Voice, not the ſtreſs or force of it, which are two very different things; or to ſhew when the Voice is to be elevated or depreſſed; that is, not when it is to be ſtronger or weaker, but higher or lower, acute or grave, according as the Accent directed. This, as it is extremely difficult for us to imitate them herein, and would anſwer no good purpoſe, that I know of, if we could, is ſufficient to juſtify us in paying them no regard at all, and furniſhes us with a good reaſon to read Greek Proſe, as well as Poetry, according to the *Quantity only*, as the Greeks themſelves did.

Let us take another Inſtance out of the ſame Author (p. 139.) and ſee how he reduces the following Sentence of *Plato*. — ὧν τυχόν|τες πορεύ|ονῖαι | την εἰ|μαρ-μένην | πορείαν. Here (ſays he) the two firſt Feet are *Cretics*, then follow two *Spondees*, then a *Cretic*, and laſtly

laſtly a *Bacchic*. So that here again he uſes both diſſyllable and triſſyllable Feet. And his calling the three laſt Syllables of the Word εἰμαρμένην a *Cretic*, it is plain he read it thus, ειμαρμενην, without any regard to the Accent on the Penultima (μέ).

After this Example, now let us examine the Feet in the Engliſh Tranſlation of the two firſt Verſes of the Bible, and we ſhall preſently ſee how much the grandeur of the Stile is owing to the ſtrength and magnificence of the Numbers, in which the Tranſlators are often very happy.

In the Be|ginning | God creat|ed the Heav'ns | and the Earth, | and the Earth | was without | Form and void; | and Darkneſs | was upon | the Face | of the Deep.

Theſe three Sentences, thus reduced, appear to be made up of all the moſt generous Feet, *viz.* the Spondee, Cretic, Moloſſus, Bacchic, Iambic and Anapæſt, without one weak or faultering Foot among them; unleſs it be the firſt, which is a Dactyl. And that being corrected by a long Syllable immediately ſucceeding, becomes a good initial Number.

CHAP.

CHAP. V.

Concerning the moſt proper Feet to cloſe a Sentence.

THE Antients (who, I think, have refined this Science to Exceſs) have laid down ſeveral Rules concerning the moſt proper initial Numbers. Which I ſhall not trouble the Reader with for this Reaſon; becauſe the Ear is leſs apprehenſive of, and more reconciled to a bad Rhythmus at the beginning, than it is at the end of a Sentence. And therefore as an Orator will reſerve his beſt Thoughts, ſo his beſt Numbers to the laſt; that he may cloſe with *Eclat*; in which there is much Pleaſure, Propriety and Elegance.

It was a Queſtion among the antient Orators, whether the whole Period ſhould be compoſed in Numbers, or only the beginning and end of it? That is, whether an Orator is obliged to ſtudy and attend to the juſt diſpoſition of his Numbers throughout the whole Sentence, or only in the two Extremes of it. *Tully* is for the former part of the Queſtion, but thinks that care ſhould be taken to reſerve the beſt Numbers till laſt: and gives this Reaſon for it; becauſe (ſays he) the Ear, which is always waiting for the cloſe of the Sentence, wants to be gratified then, and therefore ſhould not be diſappointed of the Pleaſure it expects *(f)*. And beſides (as *Quintilian*

(f) Cum Aures Extremum ſemper expectent, in eoque acquieſcant, id vacare numero (i. e. generoſo) non oportet. Orat. Ed. Lond. T. 1. p. 166. b.

(g) well obſerves) the Ear is more at leiſure, and more diſpoſed to judge of the concluding, than it is of the intermediate Numbers.

Now the ſeveral Cloſes recommended by the Antients are theſe.

I. A *Dichoree*, or double Trochee. This Cloſe was approved by *Tully* and *Quintilian (h)*, and was much in uſe among the Greeks. And it was chiefly on Account of this ſweet and decent Cloſe (as *Tully* obſerves) that the following Sentence was received with ſuch incredible Applauſe. — *Patris Dictum ſapiens, Temeritas filii* comprobavit *(i)*.

But it ought to be obſerved, that as the laſt Syllable is common, it may be conſidered as long, and then the three laſt Syllables will be a *Bacchic*: again, as the laſt Syllable may be conſidered as καταλληξις, or ſupernumerary, then the three preceeding Syllables will be a *Cretic*; both which are ſtrong and generous Feet. And this is the Reaſon that a *Dichoree*, though it be in itſelf a baſe and feeble Foot, yet makes a Cloſe ſo graceful.

The ſame may be ſaid

II. Of a *Dactyl*. Becauſe the laſt Syllable being common, the concluding Foot may be conſidered either

(g) Quòd Aures continuam Vocem ſecutæ ductæque velut prono decurrentis Orationis Flumine, tum magis judicant cum ille Impetus ſtetit et intuendi Tempus dedit. *Lib.* ix. c. 4.

(h) Dichoreus eſt ille non vitioſus in Clauſulis; cadit autem per ſe ille ipſe preclare. Id. p. 167. b. Cludet et Choreus ſi Pes idem ſibi ipſi jungetur. *Quint.* l. ix. c. 4.

(i) Orat. Id.

either as a *Dactyl* or a *Cretic (k)*, and is very well preceeded by a Cretic or an Iambic; as is obſerv'd by *Quintilian (l)*.

Mr. *Manwaring* aſſerts, that a Cretic before a Dactyl makes a good Cloſe. *e. g. What will this end in but treacherous Knavery?* But that a Spondee before a Dactyl is bad, and gives this Inſtance, *What will this end in but downright Knavery?* But on what Rule, Authority, or Reaſon he builds his laſt Aſſertion, I know not. If the Ear be judge, the latter Cloſe is altogether as good as the former (*).

III. An *Iambic*. As this is the moſt noble and generous of all the Feet, there is no one that makes a finer Cloſe, eſpecially if (as *Quintilian (m)* obſerves) it be preceeded by a *Bacchic*; which forms a Foot of five Syllables, called *Dochymus* (⏑ – – ⏑ –), and is the ſame as an *Iambic* and *Cretic*. This is a firm ſtately Cloſe. And a Spondee, preceeding a final Iambic, always ſtands very well.

And as an Iambic is ſo fine a Cloſe, all thoſe compound Feet that end with an Iambic, muſt of conſequence be ſo too. *e. g.*

(k) Nihil enim intereſt, Dactylus ſit extremus, an Creticus: quia poſtrema Syllaba, brevis an longa ſit, ne in verſu quidem refert. *Id.*

(l) L. ix. c. 4.

(*) See his *Harmony*, &c. p. 26.

(m) Quint. l. ix. c. 4.

(1.) A Cretic. Which *Tully* allows to be a good final Foot.

(2.) Some have recommended the *Pæon poſterior* (⏑⏑⏑–), which contains the ſame Number of Times as a Cretic, but one Syllable more, and is compoſed of a Pyrrhic and Iambic, as a Foot that cloſes admirably well *(n)*. But *Tully* prefers a Cretic before it for a Cloſe; which, if the Ear may be a Judge, is a much better Foot *(o)*.

(3.) An Anapæſt is a good final Foot, as it ends with an Iambic. And as its two firſt Syllables are ſhort, it is beſt preceeded by one that is long.

IV. A Spondee makes a good Cloſe. It may be preceeded

(1.) By a ſhort Syllable; and then it becomes a Bacchic. Or

(2.) By a long one; and then it becomes a Moloſſus; a very majeſtic Foot.

(3.) By

(n) *Say*'s Eſſay. p. 108.

(o) And the other, which is called the *firſt Pæon* (–⏑⏑⏑), conſiſting of a Trochee and a Pyrrhic, and is nothing elſe than the former Pæon reverſed, is recommended by ſome as a good initial Foot. See *Say*'s Eſſay. p. 108. *Quint.* p. 487. And theſe Movements, *Ariſtotle* thinks, are peculiar to Proſe; becauſe no Verſe can be formed of them. For being in the ſeſquialterate Proportion (*i. e.* as 2 to 3) they are not capable of being regularly meaſured by the Hand *per Arſin et Theſin*. Vid. *Ariſtot. Rhetoric.* l. 3. c. 8. *Eſſay on Numbers*, &c. Chap. vii.

(3.) By a Trochee; and then it becomes the firſt Epitrite (– ⏑ – –), a Cloſe which *Tully* much delights in *(p)*.

(4.) By a Cretic. *Quintilian* well approves this Cloſe *(q)*.

(5.) By an Anapæſt. This is but barely admitted by the Author before mentioned *(r)*.

(6.) By a Dactyl. This indeed is condemned by *Quintilian* for this Reaſon; becauſe (ſays he) "a Proſe "Period ſhould never conclude like the Line of a "Verſe *(s)*." But as this referred to the Latin Hexameters, and is not the proper Cloſe of Engliſh Verſe, we

(p) See his Oration *pro lege Maniliâ* — Urbemque &c. L Luculli Virtute, Aſſiduitate, Conſilio, ſummis Obſidionis Periculis, *liberatam:* patefactumque noſtris Legionibus *eſſe Pontum:* qui antè populo Romano ex omni aditu *clauſus eſſet:* cæteraſque Urbes Ponti et Cappadociæ permultas, uno aditu atque adventu *eſſe captas:* Regem — ad alios ſe reges atque alias gentes ſupplicem *contuliſſe:* atque hæc omnia, ſalvis populi Romani ſociis atque integris Vectigalibus, *eſſe geſtas.* Satis opinor hoc *eſſe laudis.* Tom. i. p. 311. a.

(q) L. ix. c. 4. p. 487.

(r) Poteſt, etiamſi minus bene, præponi Anapæſtus. *Ibid.*

(s) Ne Dactylus quidem Spondæo bene præponitur, quia finem verſus damnamus in fine Orationis. *Id.* p. 488. The juſtneſs of this Obſervation of *Quintilian* will be conſidered hereafter.

we have not the ſame reaſon for condemning it. And with us a Spondee preceeded by a Dactyl, ſtands very well at the end of a Sentence.

(7.) The ſame may be ſaid of a Pyrrhic before a Spondee. The rapid Movement of the former being agreably corrected by the flowneſs of the latter.

But three ſhort Syllables together ſhould not be often uſed though ſucceeded by a Spondee.

And four or five together is much worſe: for few Ears are reconcileable to the rapidity of a double Pyrrhic.

(Laſtly.) A Spondee in a Cloſe may ſometimes be very well ſucceeded by itſelf, which makes an extreme ſlow Movement. And ſometimes we may uſe three or four Spondees ſucceſſively, when we mean to fix an Impreſſion by dwelling upon the Words that convey it.

A notable Inſtance of which we have in *Tully*'s Oration againſt *Verres*. In reciting the ignominious Puniſhment of a Roman Citizen, whom *Verres* had ordered to be ſcourged with Rods, he makes uſe of this Art to raiſe a horror of the Fact in the Minds of his Hearers. The Action was ſo vile in itſelf, that the bare recital of it was ſufficient to inflame their Indignation. Which he more effectually does by the flowneſs

ſlowneſs with which theſe plain, and to all Appearance, artleſs Expreſſions are pronounced, *Cædebatur virgis Civis Romanus ; cum nulla Vox alia iſtius miſeri, inter dolorem crepitumque plagarum, audiebatur, niſi hæc,* CIVIS ROMANUS SUM *(t).*

CHAP. VI.

Of poetic Proſe.

A Proſe Writer may be ſaid to have a poetic Stile,

[1.] When he makes uſe of thoſe Images, Figures or Words, which are too bold and ſtrong to be allowed in any but poetical Compoſitions ; with a view to affect the Paſſions, rather than inform the Judgment ; and in all his Paintings, ſeems more attentive to the goodneſs of his Colours than the juſtneſs of the Features. This turgid Stile in Poetry is called *Bombaſt :* in Proſe it is ſomething worſe.

[2.] When he binds his Periods with too much uniformity and ſtrictneſs, and does not ſufficiently diverſify

(t) In Verrem, l. v. p. 295. Mr. *Manwaring* indeed affirms that *there can ſcarce be a Union of two Spondees ; for the Concluſion is heavy and flat.* The Reaſon he gives for it indeed is ſo ; and too weak by far, to ſtand in oppoſition to the Authority juſt mentioned.

Manwaring on Harmony, p. 26, 27.

diverſify his Numbers to throw them out of poetical Meaſure. And hence it is that thoſe who have dealt much in Verſe, are ſo apt in their proſe Compoſitions to run into a poetic Stile.

The Laws of poetic and proſaic Numbers are eſſentially different. For in Poetry we are tied down to thoſe Numbers only which are appropriate to that ſpecies of Verſe we write in, whether Trochaic, Anapæſtic or Iambic, with only thoſe Variations, Licences or Anomalies that are allowed by Cuſtom, and the Authority of the beſt Writers in that way. But in Proſe we are tied to no particular ſort of Numbers, but are permitted to make uſe of any that are pleaſing to the Ear, and form a graceful Cadence. And this is done by a judicious intermixture of the ſhort and long ones; or by introducing more of the one ſort or the other, according as the Subject requires.

This then being the eſſential difference, and juſt boundary, between the proſe and poetic Stile, we may hence draw the following Corollaries.

(1.) That 'tis as great a fault in proſe Stile to be too much bound, as it is in the poetic to be too free. Therefore,

(2.) That Foot from which any Species of Poetry takes its Name, ought not to be too often repeated without the intervention of ſome other; becauſe if it ſucceed itſelf immediately above three or four times, it becomes Verſe, and that kind of Verſe which takes its Name from that Foot, whether Iambic or Anapæſtic, &c. *e. g.* A late excellent and judicious Writer, whoſe Stile for the moſt part is very chaſte and ſweetly numerous,

numerous, deſcribing the Devotion and Piety of the Son of God, hath theſe Expreſſions; "His Time "was divided between Devotion and Charity, con- "verſing with God, and doing good to Men. The "Stars by Night as they moved their Rounds, beheld "him breathing out his Soul to God. The Angels, "that waited near him with delightful Wonder, ob- "ſerved a Soul burning with a Flame of Love ſur- "paſſing theirs *(u)*." Here it is plain that the Iambic Numbers ſucceed one another ſo cloſe, that they give theſe Periods the direct Air of Iambic Verſe.

(3.) The ſame Foot may be often uſed in the ſame Sentence, provided any other Foot intervene, ſo as to throw it out of poetical Meaſure. Thus, a very ſmall alteration will throw the foregoing Sentences out of their poetic Movement, without the leaſt damage either to their Sound or Senſe. *e. g.* "The Stars as they moved their nightly Rounds "beheld him breathing out his devout Soul to God; "the Angels that waited near him, with Wonder "and Delight, obſerved a Soul burning with a Flame "of Love that ſurpaſs'd their own."

(n) See *Grove*'s Works, Vol. viii. p. 184.

(4.) As the Laws of proſe Compoſition will not admit of above three or four of thoſe Feet together, which conſtitute any ſpecies of Verſe, much leſs will they admit of an *intire Verſe* in the midſt of a proſe Sentence.

Becauſe this quite confounds the two different Compoſitions, breaks down the Boundary that was deſigned to part them, violates the Laws of proſaic Structure, appears too much bound, and diſcovers an affectation, or at leaſt an art in the Writer, which in proſe Compoſition ought by all means to be concealed. " For (as " *Quintilian (x)* obſerves) though proſe Compoſition " is bound by Numbers, yet it ſhould appear to be " perfectly free. And therefore to conceal the poeti- " cal Meaſure, thoſe Feet which cloſe a poetical Verſe " (ſays he) ſhould never cloſe a proſe Period; nor " ſhould thoſe that begin the former begin the latter. " Becauſe the Ear will then diſtinguiſh it, and the " Stile becomes too ſtiff and affected. But a proſe " Period may begin with the ſame Meaſure with " which a Verſe ends, and may end with thoſe Feet " with which a Verſe begins. — To bring in thoſe " Numbers into Proſe which form part of a Verſe, is " not right; but to bring in an intire and compleat " Verſe is altogether wrong *(y)*.

Never to begin a proſe Period with thoſe Numbers that begin a Verſe, nor conclude it with thoſe that cloſe

(x) Quamvis enim vincta ſit, tamen ſoluta videri debet Oratio. l. ix. c. 4. p. 484.

(y) Verſum in Oratione fieri, multo fædiſſimum eſt, totum: ſicut etiam in parte, deforme: utique ſi pars poſterior in clauſula deprehendatur, aut rurſus prior in Ingreſſu. Nam quod eſt contra, ſæpe etiam decet: quia et cludit interim optime prima pars verſus,—et ultima verſuum Initio conveniunt Orationis. Id. p. 483.

cloſe a Verſe, perhaps may be deemed too ſevere a Law. But his condemning a compleat Verſe in the midſt of Proſe (that is, when it is paſſed upon the Reader for Proſe) ſurely muſt be juſt. Of the ſame Sentiment is *Tully (z)*

Now with this Authority I am obliged to encounter that of the learned Mr. *Blackwall*, who is of another Opinion; and produces ſeveral Inſtances both from Greek and Latin Authors (ſome of which I have thrown into the *(a)* Margin) wherein their proſe Stile appears to run into compleat Verſe; with a view to vindicate the Stile of the ſacred Writers, where we ſometimes find the ſame thing *(b)*.

But why ſo much ſolicitude to vindicate the Elegance of the Apoſtles Language? And to aſcribe to them an Art which they avowedly neglected, and expreſsly declared they were above making uſe of in their Writings? which were to recommend themſelves, not by the eloquence of their Stile, but the divinity of their Doctrines. However theſe Inſtances are far from proving

(z) — Quòd Verſus in Oratione ſi efficitur conjunctione Verborum Vitium eſt. *De Oratore.* l. 3.

Verſus ſæpe in Oratione per Imprudentiam dicimus: quod vehementer eſt vitioſum — Perſpicuum eſt igitur, numeris adſtrictam Orationem eſſe debere, carere Verſibus. *Orator.* §. 56.

(a) Ψελλεα καὶ στρεβλοὶ καὶ ἵππποι χρυσοχάλινοι.
Xenoph.

Κηρύττειν ὅτι καὶ γέιτονα χρηστὸν ἔχειν.
Plutarch.

—— Urbem Romam in principio reges habuere.
Tacitus.

(b) Πᾶσα δόσις ἀγαθὴ καὶ πᾶν δώρημα τέλειον.
Jam. i. 17.

Καὶ ἡ φωνὴ ἐσάλευσε τότε.
Heb. xii. 26.

See *Blackwall*'s ſacred Claſſicks. V. i. p. 180.

ing the point in Hand, *viz.* that it is no fault in a proſe Stile to run into Verſe. For if a few Inſtances, collected out of the numerous Works of the antient Writers, be ſufficient to juſtify and recommend any particular mode or form of Stile, I am miſtaken, if by this means every blemiſh of Stile may not be proved to be a beauty *(c)*.

CHAP. VII.

Of proſaic Poetry.

WHEN proſaic Numbers are too much bound, the Stile is *poetic Proſe*; when poetic Numbers are too free, it is *proſaic Poetry*.

That which exalts this laſt above common Proſe, is the boldneſs of its Figures, the ſublimity of its Language *(d)*, and the dignity of its Numbers. But thoſe

(c) Ariſtotle, I think, hath plainly enough decided this matter for us. Τὸ δὲ χῆμα τῆς λέξεως δεῖ μήτε ἔμμετρον εἶναι, μήτε ἄῤῥυθμον. That the Diction ought not to be ſtrict Meaſure, nor yet intirely void of Rhythmus. — And again, ῥυθμὸν δὲ ἔχειν τὸν λόγον, μέτρον δὲ μή, ποίημα γὰρ ἔσαι. *Our Stile ought to have a Rhythmus, but not ſtrict Numbers; for then it would be Verſe.* *Vid.* Ariſtot. Rhetor. l. iii. c. 8. — Or as Mr. *Geddes* obſerves, *the Meaſures are to be concealed as much as can be, yet ſtill our Diction muſt have them, otherwiſe it cannot bear the leaſt reſemblance to Poetry: but if it abound too much in Numbers*, (i. e. *metrical Numbers*) *it will approach to Verſe, and loſe its genuine character and ſimplicity.* Eſſay on the Compoſition of the Antients, p. 29.

(d) Moſt Languages have their *poetical* Words, which are never uſed on other occaſions. Theſe prove of great advantage to the Poets, who are hereby enabled to raiſe the Stile and Diction into the poetical Character with greater eaſe. The French have few ſuch Words in their Language; for want of which their Poetry appears in a too familiar Garb

no

thoſe Numbers, not confined to any particular Species, nor compriſed in any particular Meaſure, as thoſe of modern Poetry, are but looſe and unbounded; but however ſo diſpoſed as to give a grandeur and ſublimity to the Stile, ſuitable to that of the Subject.

In this kind of Poetry, every part, even the ſmalleſt clauſe of a Sentence, ſhould conclude with a generous Foot. And this, when ſtrong and full, ſhould terminate the Line; becauſe the ſhort Pauſe occaſioned hereby, will make the Ear more ſenſible of its beauty: to attain which the natural Order of the Words is frequently tranſpoſed.

And of this kind is,

I. The oriental Poetry.

For the moſt antient Poetry was only a ſublimer ſort of Proſe; or that in which the Sentiments, Figures and Language were exalted above the common mode of Speaking, and whoſe Numbers were ſtrong and ſonorous, but not tied to any Meaſure.

Let us take an Inſtance of this from the firſt Pſalm, both in the Original, and a Tranſlation of it, conformable to the Laws of the moſt antient Poetry.

I.

not ſufficiently diſtinguiſhed from the common Language; not being allowed any boldneſs or flights but what might paſs in Proſe. To this, in a good meaſure, may be attributed the little Succeſs their Authors have met with in the Epic Way. In ſhort, that which is eſſential to Poetry is elevation of Stile, bold Metaphors, brilliant Thought, and a ſtrong ſuperior Diction. Theſe, without any limited Feet or Meaſure, give a Diſcourſe that dignity which makes it *unmeaſured Poetry:* without theſe the moſt exact arrangement of long and ſhort Syllables is but a kind of *meaſured* Proſe. The former is Poetry, the latter Verſification. See *Chambers's Dictionary*, under the Word *Poetical.*

I.

אַשְׁרֵי הָאִישׁ
אֲשֶׁר לֹא הָלַךְ בַּעֲצַת רְשָׁעִים
וּבְדֶרֶךְ חַטָּאִים לֹא עָמָד
וּבְמוֹשַׁב לֵצִים לֹא יָשָׁב׃

II.

כִּי אִם
בְּתוֹרַת יְהוָה חֶפְצוֹ
וּבְתוֹרָתוֹ יֶהְגֶּה
יוֹמָם וָלָיְלָה׃

Now in theſe Lines the Quantities are ſo diſpoſed as to conſtitute the moſt ſtrong and generous Numbers; which I have diſtinguiſhed by their proper Marks, and which will more readily appear from the following reſolution of them.

Line
1. Spondee, Iambic.
2. Spondee, Cretic, Anapæſt, Bacchic.
3. Choriambic, Bacchic, Cretic.
4 Cretic, Moloſſus, Cretic.
5. Iambic.
6. Iambic, Cretic, Bacchic.
7. Cretic, Iambic, Anapæſt.
8. Spondee, Iambic, Iambic.

When

When theſe Words are read according to the Quantities here diſtinguiſhed, the Ear will ſoon be judge how much more muſical they are than when they are read without any regard to them. And this ſtrength of Numbers, together with the beauty of the Metaphors and the elevation of Thought contained in this Sentence, is that which exalts it to a poetical character.

The tranſlation of it in imitation of the ſame proſe-poetical Stile may be in this manner.

I.

– – ˘ –
O bleſſed Man!
˘ – – ˘ ˘ – ˘ ˘ ˘ – ˘
Who walks not in the Counſel of the wicked,
– ˘ ˘ – ˘ – ˘ –
Nor in the way of Sinners ſtands,
˘ ˘ ˘ – ˘ – ˘ – – –
And in the ſeat of Scoffers doth not ſit.

II.

˘
But
˘ ˘ – ˘ ˘ ˘ – ˘ –
His delight is in Jehovah's Law,
˘ – – ˘ – ˘ –
In whoſe Law he meditates
– ˘ –
Day and Night.

II. Of this kind are moſt monumental inſcriptions, and panegyrick Characters.

Of

Of the former we may take the follwing inſtance.

Hic inhumatur Corpus
MATTHÆI HALE, militis;
ROBERTI HALE et JOHANNÆ,
Uxoris ejus, Filii unici
Nati in hâc Parochiâ de *Alderly*,
Primo die Novembris
A. D. 1609.
Denati vero ibidem
Viceſſimo quinto die Decembris
A. D. 1676.
Ætatis ſuæ 67.

Here lies inter'd
The Body of MATTHEW HALE, Knight;
The only Son
Of ROBERT HALE and JOAN his Wife:
Who was born in this Pariſh of *Alderly*,
On the firſt Day of November

In

In the Year of our Lord 1609.

And dy'd in the ſame Pariſh,

On the twenty-fifth Day of December,

In the Year of our Lord 1676.

Of his Age 67.

Though there is the utmoſt ſimplicity of Words in this Inſcription, which Sir *Matthew Hale* ordered to be engraven on his Monument, yet there appears a certain air of Dignity in them, owing to the Feet that compoſe them, which are all of the moſt generous quality. A plain Inſtance of the Power of Numbers, even in the moſt common and ſimple Language.

And as an Inſtance of panygerical Deſcriptions, which are generally drawn up in this proſe-poetical Stile, we may take the following Character of the late King *William*.

He was,

But is no more,

The Head, Heart and Hand

Of the Confederacy;

The Aſſertor of Liberty,

The Deliverer of Nations,
The Support of the *Empire*,
The Bulwark of *Holland*,
The Preſerver of *Britain*,
The Reducer of *Ireland*,
And the Terrour of *France*.
His Thoughts were wiſe, ſerene and ſecret,
His Words few and faithful,
His Actions many and heroick ;
His Government without Tyranny,
His Juſtice without Rigour,
And his Religion without Superſtition.

He was

Magnanimous without Pride,
Valiant without Violence,
Victorious without Triumph,
Active without Wearineſs,
Cautious without Fear.
And meritorious without Thanks.

Though

Though there be a few weak and faultering Feet in this Panegyrick, particularly in the fourth and ſixth Lines, yet they are abundantly compenſated by the energy of Thought, the ſuccinctneſs of the Language, and the variety of Contraſt, which makes the Compoſition ſo beautiful. It is not limited to any Feet or Meaſure, and therefore is not Verſe; but is diſtinguiſhed in general by its harmonious Numbers, ſublime Sentiments, with a peculiar terſe, ſtrong and lively turn of Expreſſion, which exalts it above Proſe, and therefore is a fit Specimen of proſaic Poetry.

III. Romances and Novels are often writ in this mixt Language, between Poetry and Proſe; and hence it is ſometimes called the *romantick Stile*. Of which we may take the following Inſtance in the Words of *Alexander*, when he took his Leave of *Statira*. —

" Madam (ſaid he) I am forc'd to leave you; but
" though I go from hence, my Thoughts ſhall not be
" ſeparated from you; perhaps I may one Day come
" back to lay all my Victories at your Feet; and may
" the Gods grant, I may be as able to conquer your
" Mind, as I am to conquer Kingdoms; and that I
" may find you as much ſoft'ned at my Return, as I
" leave you obdurate at my Departure *(e)*."

(e) Caſſandra.

(Laſtly.) Of this kind alſo, I conceive, were the antient *Dithyrambics*; or thoſe Hymns which were formerly ſung in honour of *Bacchus*. Which were a very wild and looſe Compoſition, and as full of tranſport and rage as the drunken God they celebrated. Of theſe we have no Remains extant: but, as *Horace* ſays they were tied to no poetical Numbers *(f)*, I take them to be a ſpecies of this proſaic Poetry.

Before I conclude this Chapter, it may not be amiſs juſt to obſerve the vaſt difference between the antient and modern Poetry.

The moſt antient poetic Compoſitions were confined neither to Rhime, Number or Meaſure; and were nothing but juſt, ſublime, Sentiments, clothed in ſtrong figurative Language. Such was the oriental Poetry. This was afterward reduced to Meaſures and Lines; but both very various; the Meaſures of no determinate ſort, and the Lines of no determinate length. As in pindaric Odes. After this the poetic Stile was bound to ſtill ſtricter Laws; and confined to a certain Meaſure, and a certain Number of Feet in every Line, *e. g.* to five diſſyllable Feet or ten Syllables; as in *Milton*'s Verſe. It was afterwards laid under a further reſtriction, and ſubject not only to Meaſure but Rhime; and every other Line was to conclude with a Sound ſimilar to that which cloſed the preceeding Line. And when the Poetry was divided into Stanzas, each Stanza conſiſting of four Lines of eight

(f) Laureâ donandus Apollinari,
Seu per audaces nova Dithyrambos
Verba devolvit, numeriſque fertur
Lege ſolutis.
Hor. l. iv. Od. 2.

eight and ſix Syllables alternately, they were to correſpond in alternate Rhime. And be the Lines ever ſo ſhort they muſt end with a ſimilar Sound ; and ſometimes the two rhiming Syllables are found both in the ſame Line ; nay, according to the Judgment and Taſte of ſome People, that is the beſt Poetry where the Numbers are leaſt varyed, and the Rhime moſt exact and frequent. Which lays it under the moſt miſerable Reſtraint, hampers it with the moſt unreaſonable Fetters, cramps a true poetic Fancy, and whilſt it keeps the Attention fixt to the ſtructure and ſound of Words, takes it off from that which is the very Life and Spirit of all true poetical Compoſition, *viz.* ſublime Thought and ſtrong Language, it pleaſes the Ear at the expence of our Underſtanding, and puts us off with Sound inſtead of Senſe.

If the antient Poetry was too lax in its Numbers, the modern is certainly too ſtrict. The juſt Medium between theſe two Extremes, ſeems to be that which *Milton* hath choſen for his Poem, *viz.* the Penthameter Verſe with the mixt Iambic Meaſure, free from the Shackle of Rhime ; in which the Numbers are neither too free nor too confined ; but are muſical enough to entertain the Ear, and at the ſame time leave Room enough to expreſs the ſtrongeſt Thought in the beſt and boldeſt Language.

CHAP.

CHAP. VIII.

The Compoſition of ſome of our beſt Engliſh Writers conſidered with Regard to their Numbers.

ARCHBISHOP *Sharp*, whoſe Sermons for perſpicuity of Stile, ſolidity of Senſe, and piety of Spirit, are deſervedly admired, was nevertheleſs very negligent of his Rhythmus. We are frequently hampered with four or five ſhort Syllables together. *e. g.* "This I muſt confeſs is a very melancholy and un-
" pleaſing Argument *(g)*." Which he might with eaſe have prevented, only by putting the Word *unpleaſing* firſt. Again, " We are not much degener-
" ated from the purity of Chriſtianity as to Doctri-
" nals *(h)*." And what is worſe, he often cloſes with a double Pyrrhic. *e. g.* " I ſpeak of the national Sins,
" the reigning Vices of the Times, the Miſcarriages
" that are ſo prevailing and ſo common that a publick
" Guilt is contracted by them, and the whole People
" may juſtly ſhare in the Puniſhment of them *(i)*."

Archbiſhop *Tillotſon* hath all the ſimplicity and perſpicuity of the former, but is much more harmonious.

(g) Vol. ii. p. 6.
(h) Ibid.
(i) Id. p. 7.

monious. He had a nice Ear and a clear Head; was happy in the ſweetneſs of his Numbers, an inimitable eaſe of Stile and ſolidity of Argument. For theſe he hath been ever admired, and one unharmonious Sentence picked out of three Volumes in Folio, I believe, will not be deemed Proof ſufficient to overthrow ſo well eſtabliſhed a Reputation. And therefore I cannot help thinking, that the Cenſure lately paſſed upon him by a very elegant Writer is ſomewhat too ſevere *(k)*. If the Archbiſhop (whom no Man of Taſte can read without Pleaſure) be defective in any thing, it is in Force and Spirit, and when this ſeems to be moſt wanting, it is oftentimes only concealed by a peculiar ſimplicity of Language. Let us take the following Paſſage for an Inſtance. — "But of all "Doctrines in the World, it *(i. e.* the Doctrine of "Tranſubſtantiation) is peculiarly incapable of being "proved by a Miracle. For if a Miracle were wrought "for the proof of it, the very ſame Aſſurance which "a Man hath of the truth of the Miracle, he hath "of the falſhood of the Doctrine; that is, the clear "evidence of his Senſes for both. For that there is "a Miracle

(k) See *Fitzoſborn*'s Letters. Let. xxiv.

It is without doubt altogether as wrong to condemn a good Compoſition for here and there a rough Period, as it is to applaud a bad Compoſition for here and there a good one. No man, I believe, will diſpute the late Lord *B——k*'s claim to the rank of a fine Writer; yet even his Stile is not always free from ill-turned Periods and a bad diſpoſition of Numbers. — *By never ſaying what is unfit for him to ſay, he will never hear what is unfit for him to hear; by never doing what is unfit for him to do, he will never ſee what is unfit for him to ſee.* — Again, *If the Heart of a Prince be not corrupt, theſe Truths will find an eaſy Ingreſſion through the Underſtanding to it.* Letters on the Spirit of Patriotiſm, &c. p. 218, 223. — Who does not ſee that the former of theſe Periods has too much of the low affected turn and jingle of the laſt Century to pleaſe in this; and that the cloſing Numbers in the latter are halting, weak and unharmonious.

" a Miracle wrought to prove, *that what he ſees in*
" *the Sacrament is not Bread, but the Body of Chriſt,*
" he hath only the evidence of his Senſes: and he
" hath the very ſame evidence to prove, *that what he*
" *ſees in the Sacrament is not the Body of Chriſt, but*
" *Bread.* So that the Argument for Tranſubſtantia-
" tion, and the Objection againſt it, do juſt balance
" one another; and where the Weights in both Scales
" are equal, it is impoſſible that the one ſhould weigh
" down the other; and conſequently Tranſubſtantia-
" tion is not to be proved by a Miracle; for that would
" be, *to prove to a Man by ſomething that he ſees, that*
" *he does not ſee what he ſees (l).*"

Never was there a more perfect Maſter of Numbers, both in Poetry and Proſe, than Mr. *Addiſon*. *Fair Roſamond* will always be a Proof of the one, and his *Spectators* a laſting Monument of the other. It is no leſs needleſs, than it would be endleſs, to ſpecify the particular beauties of his Language, which at once excels in Purity, Perſpicuity and Force; and in which it is equally difficult to find either defect or redundance. In a Word, the beſt way to acquire a chaſte, expreſſive, and numerous Stile, is to read and copy him.

Mr. *G——n* is full of Force and Fire; his Stile nervous and pointed; well turned for Raillery, and far above the common Level. His Numbers moſt ſtrong and generous; happily adapted to pleaſe the Ear and reach the Heart. He hath *Seneca*'s Point without his Poverty, *Tully*'s Spirit without his Profuſeneſs,

(l) *Tillotſon*'s Works, Vol. i. p. 179. Serm. 21.

fuſeneſs, and *Demoſthenes*'s Thunder without his Lightning. For a Specimen we may take the following Paragraph; where ſpeaking of the formidable Tribe of Critics, he ſays thus, — "The common Fraternity of Writers (a moſt *unbrotherly* Fraternity) furniſh a ſwarm of Critics. For almoſt all Writers are Critics in the rigorous, but wrong ſenſe of the Word; and are therefore ready to run down all ſuperior Productions; and to ſhew the leaſt Mercy to the moſt Merit. If any Work merit Praiſe, this is to them ſufficient provocation to decry it. I have known ſome of them appear fond of a Book, till they ſaw it ſucceed, then grow mad at its Succeſs, and wondered at the fooliſh taſte of the Town. As I have received many Proofs of their good-will, I know their Candour. I have found ſome ſo vain, that no good treatment could reach their Merit, ſome ſo craving as only to be beholden for Favours to come; others who have praiſed me too copiouſly without any court or temptation from me, have abuſed me as plentifully without being once offended by me: others ſo little ſcrupulous as to revile me for Writings which I never wrote. I can produce as high a Panegyrick as ever was made upon Man, and as vile a Libel, both in Print, and both from the ſame Author; the former without my ever having ſeen him, and the latter without ever having wronged him; nay, after I had done him a thouſand good Offices. I have ſupported an Author for a whole Winter, and have had his Thanks next Summer in a furious printed Invective *(m)*."

(m) See Introduction to a Tranſlation of *Saluſt*, p. 18, 19.

My Lord *Shaftſbury*'s Numbers, if compared with the two Authors laſt mentioned, are not ſo ſweet as thoſe of the firſt, nor ſo ſtrong as thoſe of the laſt. His Talent is delicate Ridicule, but his Stile not very fit for it; which is rather weak and fluent than harmoniouſly ſtrong. He wears a perpetual Face of Pleaſantry, and loves to laugh; but has ſometimes the misfortune to laugh out of Seaſon, and draw the Smile upon himſelf. His Expreſſions are now and then no leſs quaint than his Humour; but the Numbers of the former as ill-matched as the Subjects of the latter. However, he hath gained the Character of a fine Author; which, I apprehend, he owes more to the dignity of his Name, than that of his Writings. He affects Delicacy, but does not always preſerve it. Of which the following Lines are a Proof. — "It is "obſervable, that the Writers of *Memoirs* and *Eſſays* "are chiefly ſubject to this *frothy* Diſtemper. Nor "can it be doubted that this is the true Reaſon why "theſe Gentlemen entertain the World ſo laviſhly with "what relates to themſelves. Who indeed can en- "dure to hear an Emperick talk of his own Conſti- "tution, how he governs and manages it, what Diet "agrees beſt with it, and what his Practice *is with* "*himſelf*. The Proverb, no doubt, is very juſt, "*Phyſician cure thyſelf*. Yet methinks one ſhould "have but an ill time to be preſent at theſe *bodily* "*Operations*. Nor is the Reader in Truth *any* better "entertained, when he is obliged to aſſiſt at the *ex-* "*perimental Diſcuſſions* of his *practiſing* Author, who

"all

" all the while is in reality doing no better than *taking*
" *his Phyſick in publick (n).*"

Biſhop *Atterbury* was doubtleſs a great Genius, and a fine Writer. No one diſputes his claim to Eloquence. His Numbers are well choſen, beautiful and ſtrong as the ſenſe they convey; his Expreſſion pure, his Cadence ſmooth, his Phraſe eaſy, and his Cloſes full of Harmony. As a Specimen of which, take the following Extract from a Letter of his to Mr. *Pope.*

—" I thank you for a ſight of your Verſes; and with
" the freedom of an honeſt, though perhaps injudi-
" cious Friend, muſt tell you; that though I could
" like ſome of them, if they were any Body's elſe but
" yours, yet as they are yours, and to be owned as
" ſuch, I can ſcarce like any of them. Not but that
" the four firſt Lines are good, eſpecially the ſecond
" Couplet; and might, if followed by four others as
" good, give Reputation to a Writer of a leſs eſta-
" bliſh'd Fame. But from you I expect ſomething of
" a more perfect kind, and which, the oftener it is
" read, the more it will be admir'd. When you
" barely exceed other Writers, you fall much be-
" neath yourſelf *(o).*"

(n) See Characteriſticks, Vol. i. p. 163.
(o) See Letters to and from Dr. *Atterbury* Biſhop of *Rocheſter*, Let. 24.

Having mentioned Mr. *Pope*, I muſt produce him next. He would have ſhone no leſs in Proſe than Poetry, had he applied himſelf as much to the former as he did to the latter. This appears from his Letters; where you ſee nothing of the Poet, none of thoſe fanciful Images or excurſive Flights, ſo natural to thoſe who have dealt much in Verſe; but all is ſmooth eaſy Language, ſtrong and ſolid Senſe. His Numbers are purely proſaic, but flow with a ſweetneſs peculiar to one whoſe Soul was all Harmony. Writing to his friend, the forementioned Biſhop, when under Diſgrace, he ſays — "Once more I write to you as I "promiſed; and this once I fear will be the laſt! The "Curtain will ſoon be drawn between my Friend and "me, and nothing left but to wiſh you a long good "Night. — If you retain any Memory of the paſt, "let it only image to you what hath pleas'd you beſt; "ſometimes preſent a Dream of an abſent Friend, or "bring you back an agreeable Converſation. But "upon the whole, I hope you will think leſs of the "Time paſt, than the future; as the former hath "been leſs kind to you than the latter infallibly will "be. Do not envy the World your Studies; they "will tend to the benefit of Men againſt whom "you can have no Complaint; I mean of all Poſterity.

"And

" And perhaps at your time of Life, nothing elſe
" is worth your Care. What is every Year of a wiſe
" Man's Life, but a Cenſure or Critique on the paſt ?
" Thoſe whoſe Date is ſhorteſt, live long enough to
" laugh at one half of it. The Boy deſpiſes the In-
" fant, the Man the Boy, the Philoſopher both, and
" the Chriſtian all *(p)*."

I have marked the Cloſes, that the Reader may obſerve the Numbers to which they owe their ſweetneſs.

I ſhould tire my Readers and myſelf, were I to mention half our Engliſh Authors whoſe Writings have done an honour to our Language, and who owe their fame for Eloquence chiefly to their ſkill in Numbers. But it would juſtly be deemed a want of Taſte or Memory, not to mention in this Claſs the excellent Mr. *M——th* ; who hath lately obliged the World with a Collection of Letters, full of fine Senſe and fine Language. All the ſpirit, eaſe, and elegance of original Epiſtles, enter into his tranſlation of *Pliny*'s: where the Reader is at once charmed with a beauty of Thought and Diction, ſcarce to be paralleled by any but thoſe of *Fitzoſborn*. Taking occaſion from a Paſſage in *Pliny* to recommend epiſtolary Writing, he

(p) Id. Letter xxiii.

Infantem puer, et puerum vir deſpicit, illos
Philoſophus, Chriſti qui credit dogmata cunctos.

he ſays — " It appears from this and ſome other
" Paſſages in thoſe Letters, that the Art of epiſtolary
" Writing was eſteemed by the Romans, in the Num-
" ber of liberal and polite Accompliſhments. It ſeems
" indeed to have form'd a part of their Education; as
" in the opinion of Mr. *Locke* it well deſerves to have
" a ſhare in ours. — It is to be wondered that we have
" ſo few Writers in our own Language, who deſerve
" to be pointed out as Models upon ſuch an Occaſion.
" — A late diſtinguiſhed Genius treats the very At-
" tempt as ridiculous, and profeſſes himſelf *a mortal*
" *Enemy to what they call a fine Letter.* His Averſion
" however was not ſo ſtrong but he knew how to
" conquer it when he thought proper; and the Let-
" ter which cloſes his Correſpondence with Biſhop
" *Atterbury (q)*, is perhaps the moſt genteel and
" manly Addreſs that was ever pen'd to a Friend in
" Diſgrace *(r)*."

A nice

(q) Referring to the Letter out of which I have taken the Extract above.

(r) See *Pliny*'s Letters, B. 2. Let. 13. not, (a).

A nice Ear will ſoon perceive a difference in the Stile of the two laſt mentioned Writers. They are both numerous, both harmonious, but in a different way. The firſt is more ſuccinct and nervous, the latter more diffuſe and flowing. And a judicious Reader will as ſoon diſcern the cauſe to which this difference is owing, *viz.* becauſe the one deals moſt in Spondaic and Iambic, the other in Dactylic and Anapæſtic Numbers.

I muſt not omit here to mention Mr. *S—th*; who (if I miſtake not) hath tranſlated *Longinus* in the true *Sublime*: and ſeems as much inſpired by the ſpirit of his Author, as his Author himſelf was by the nature of his Subject: and both were a happy ſpecimen of the Art they taught. And though he ſpeaks in very diminutive Terms of the Rules the Antients laid down to attain a numerous Compoſition, (which he owns *Cicero* ſtudied and practiſed *(s)*,) and apprehends they will throw too great a reſtraint and incumberance on our Language, yet his own Stile is, I think, a proof of the contrary. For whatever averſion he might have to the Rules of this Art, he knew how to practiſe them with very good Succeſs. For condoling the Publick on the Loſs they have ſuſtained by that of *Longinus*'s Treatiſe on the Paſſions, he ſays, — "the "Excellence of this on the *Sublime* makes us regret

"the more the Loſs of the other; and inſpires us with "a deep reſentment of the irreparable Depredations "committed on Learning, and the valuable Produc-

"tions of Antiquity, by *Goths*, and Monks, and Time. "There

(s) See his Notes and Obſervations on *Longinus*, Sect. 39.

" There, in all probability, we ſhould have beheld the
" ſecret Springs and Movements of the Soul diſclos'd
" to View. There we ſhould have been taught, if
" Rule and Obſervation in this caſe can teach, to ele-
" vate an Audience into Joy, or melt them into Tears.
" There we ſhould have learn'd, if ever, to work upon
" every Paſſion, to put every Heart, every Pulſe in
" Emotion. At preſent we muſt ſit down contented
" under the Loſs, and be ſatisfied with this invaluable
" Piece on the Sublime, which with much Hazard
" hath eſcap'd a Wreck, and gain'd a Port, though
" not undamag'd *(t)*."

Sir *William Temple*'s nervous and maſculine Stile is a good deal owing to the ſtrong, majeſtick, Numbers of his Compoſition. — " To find any Felicity, or
" take any Pleaſure in the greateſt Advantages of
" Honour and Fortune, a Man muſt be in Health.
" Who would not be covetous, and with Reaſon,
" if this could be purchas'd with Gold? Who not
" ambitious, if it were at the Command of Power,
" or reſtor'd by Honour? But alas! a white Staff will

(t) Notes and Obſervations on *Longinus*, ad fin.

" will not help gouty Feet to walk, better than a
" common Cane; nor a blue Ribband bind up a
" Wound ſo well as a Fillet. The glitter of Gold
" or of Diamonds will but hurt ſore Eyes, inſtead
" of curing them. And an aking Head will be no
" more eaſed by wearing a Crown, than a common
" Night-Cap *(u)*."

I know not how to conclude this Chapter without obſerving, that the Tranſlators of our Engliſh Bible are uſually very happy in their Numbers; which are moſtly ſolemn, majeſtick, and grave, as the ſacred Subjects they treat of. For an Inſtance let us take the four firſt Verſes of Saint *John*'s Goſpel.

" In the Be|ginning was | the Word, | and the Word |
" was with God, | and the Word | was God.
" The ſame | was in the | Begin|ning with God.
" All Things were | made by him, | and without
" him was | not a|ny Thing made | that was made.
" In him | was Life, | and the Life | was the Light |
" of Man."

(u) See his Miſcellanies, Part iii. p. 110.

To the forementioned Writers eminent for numerous Compoſition, I might juſtly add, Dr. *Middleton*, Dr. *Burnet*, Mr. *Geddes*, Mr. *Balguy*, Mr. *Grove*, Dr. *Watts*, and Mr. *Hervey*. But the Language of the two laſt is, for the moſt part, too poetical.

A Man muſt have no Ear, no Taſte, that does not perceive in this Paragraph, with how much Harmony the Subject and Numbers accord. And perhaps there is no Paſſage in any Writings, ſacred or profane, that exceeds it in ſublimity of Sentiment, and dignity of Diction.

By this time, I hope, we have a diſtinct Idea of what is generally called a *numerous Compoſition*. It hath no reference to a Writer's Sentiments: for good Thoughts may be, and very often are, expreſſed in a very bad manner. It does not refer to the propriety of Expreſſion: for the propereſt Words are ſometimes harſh and diſcordant; and Nonſenſe may be muſical. Nor is a numerous Stile only ſmooth and flowing, as ſome imagine, but harmonious and muſical: or ſuch an arrangement and diſpoſition of the Words, as gives the Ear a Pleaſure when they are pronounced. The Sound of the Hautboy and Trumpet is muſical, as well as that of the Harp and Lute: but the Muſick of the one is loud and ſtrong, that of the other ſoft and ſweet. For there is no leſs a diverſity in muſical Numbers, than there is in muſical Notes; and as great a variety of Harmony ariſing from the different diſpoſition of them. So *G—n* and *Temple* are excellent for numerous Compoſition, as well as *Tillotſon* and *M——th*: but the Numbers of the former are more maſculine and ſtrong, thoſe of the latter more ſoft and flowing; both equally harmonious.

And from hence alſo we may obſerve, not only a great difference in the Stile or Compoſition of Writers, but the cauſe of that Difference. The ſoft and flowing

flowing Stile ariſes from the great number of ſhort Quantities or rapid Feet, and the ſtrong and maſculine Stile from the long Quantities and grave Numbers which compoſe it. For it is the Numbers with which the Periods and the ſeveral parts of them cloſe, that gives the particular diſtinction and air to the ſtructure of the Sentence. And according to theſe an Author may be ſaid (in Proſe as well as Verſe) to write in the *Dactylic* or *Iambic* Meaſure; *i. e.* according as he cloſes moſt frequently with Dactyls or Iambics: (ſo *Tully* ſays that *Ephormus* the Orator followed the Dactylic *(x)* Meaſure) for every Author naturally runs into one of theſe different Meaſures more than the other; as he does into the uſe of ſome particular Words and Phraſes: and theſe two things (though the former is not ſo often obſerved as the latter) are the cauſe that a Man is no leſs diſtinguiſhed by his Stile than his Hand-Writing.

CHAP. IX.

Containing certain Rules proper to be obſerved in Order to acquire a numerous Stile.

Rule I. FURNISH yourſelf with a Copia of equivalent Words, or Words that convey juſt the ſame Idea; that you may have it in your Power to ſubſtitute one of a good Number in the

(x) Orator, p. 166. (a).

room of another that is a bad one ; and to chuſe that which beſt ſuits the Rhythmus : of which a good Ear will ſoon be judge.

This Rule *Quintilian* ſays was obſerved by ſome in his Time, who for this purpoſe got a ſtore of ſuch Words by Heart *(y)*. But he obſerves, that ſuch a Furniture is beſt provided by a careful Attention to the manner of Speaking and Writing uſed by the beſt Maſters of Language; becauſe by this means we ſhall know, not only the beſt Words but their beſt Situation *(z)*. And of two Words equally proper and expreſſive, that which contains the beſt Number is for the moſt part to be prefer'd.

Rule II. When four, five, or more ſhort Syllables come together, you may part them by inſerting amongſt them ſome expletive Particle containing a long Quantity ; which, if it do not ſtrengthen the Senſe, will at leaſt ſerve to meliorate the Meaſure.

Take for Example the following Sentence ; *this Doctrine I apprehend to be erroneous and of a pernicious Tendency*. Here too many ſhort Quantities follow one another ſucceſſively. But ſuppoſe it alter'd thus ; *this Doctrine I take to be not only falſe but of very pernicious Tendency* ; and let any good Ear judge to which the Preference is due.

The ſame thing may be done in order to prevent the Colliſion of two hard Sounds, which (though the

(y) Equidem ſcio quoſdam collecta quæ Idem ſignificarent Vocabula ſolitos ediſcere, quo facilius occurreret unum ex pluribus. l. x. c. 1.

(z) Ibid.

the Number be good, yet) require ſome Pains to be diſtinctly pronounc'd, without grating on the Ear. For this Reaſon the Tranſlators of the New Teſtament render the Words in *Luke* x. 11. thus; *even the very Duſt of your City which cleaveth on us, we* DO *wipe off againſt you.* Not *we wipe*; which are Sounds ſo ready to run into one another, that they require ſome care and pauſe to keep them aſunder *(a)*.

Rule III. An *Ellipſis* will often help the Rhythmus, by contracting two Syllables into one, as *'tis, don't*, for *it is, do not*.

And to mend the Meaſure we may often leave out not only ſome Syllables in a Word, but ſome whole Words in a Sentence; provided we do not thereby weaken or obſcure the Senſe. So the Adverb *that*, and the Particle *the*, may be either expreſſed or underſtood, according as it beſt ſuits the run of the Words. *e. g.* I ſee *that* nothing can be done to ſave either *the* Man or *the* Horſe. Better thus, *I ſee nothing can be done to ſave either Man or Horſe.*

Nay, for the ſame end an Author may drop, not only a whole Word, but part of a Period, and leave the Senſe imperfect in ſome obvious Caſes. And a ſeaſonable Silence, or imperfect Speech (a Figure which the Rhetoricians *(b)* call a *Suppreſſion)* often ſerves at once to ſtrengthen both the Meaſure and Sentiment. As in that Expreſſion in *Terence, Liber Loris!* — "To cauſe a Period then to run with a "greater Smoothneſs and juſt Cadency, an Author "will

(a) Say's Eſſay on Numbers, &c. p. 115.

(b) Blackwall's Introduction to the Claſſicks, p. 185.

" will find himſelf obliged, not only to ſtrip it of " all Superfluities, but even to leave out ſomething " in the Senſe, which the Reader muſt neceſſarily " ſupply from his own Invention. *Demoſthenes*, but " eſpecially *Thucydides*, abound with Inſtances of this. " Nor is a Reader of Taſte at all offended with it ; " on the contrary he is pleaſed with the Compliment " paid his Underſtanding *(c)*." — Theſe laſt Words exemplify the Rule we are upon ; and run much better as they are, than if they had been — " he is " pleaſed with the Compliment *which is* paid *to* his " Underſtanding."

Rule IV. A proper uſe of rhetorical Figures is ſometimes a great help to a numerous Compoſition ; and when they are well choſen and pertinently applied, they ſerve at once to exalt the Senſe and adorn the Language *(d)*.

But here the following things muſt be carefully remember'd.

(1.) That the Figures we uſe be neither obſcure nor impertinent. Which will only darken or perplex the Senſe *(e)*.

(2.) That they be not too bold and ſtrong. For that ſavours too much of Poetry.

(3.) That they be not ſtiff or unnatural. Which diſcovers a ridiculous Affectation.

(4.) That

(c) *Geddes* on Compoſition, p. 5.

(d) Sed et figuris mutare et caſus et numeros, quorum Varietas frequenter gratia Compoſitionis adſtricta, etiam ſine numero ſolet eſſe jucunda. *Quintil.* l. ix. c. 4.

(e) See *Fitzoſborn*'s Letters. Let. 51.

(4) That they be not too frequent. Becauſe that will tire and ſurfeit the Reader; who does not love to have more Sauſe than Meat.

This was Mr. *Cowley*'s great Fault, who runs us quite down with his rhetorical Wit, and gives us no Time to breathe *(f)*.

(5.) That they be introducee ſuddenly without any previous Form or Notice. For nothing is more agreeable than to be *ſurpriſed* with Pleaſure. And when ſuch figurative Forms of Speech give a Harmony to the Stile (as they often do) the Pleaſure is ſtill augmented.

Rule V. A tranſpoſition of Words is very frequently uſed for the ſake of a good Rhythm and emphatical Cloſe.

This

(f) Speaking of a Perſon who had publiſhed a paltry Poem in his Name, he purſues him with the following exquiſite Raillery. — "I wondered very much how one who could be ſo fooliſh to write ſo ill Verſes, "ſhould be ſo wiſe to ſet them forth as *another Man*'s rather than *his* "*own*; though perhaps he might have made a better Choice, and not "fathered the *Baſtard* upon ſuch a Perſon, whoſe ſtock of Reputation is, "I fear, little enough for the Maintenance of his own numerous *legitimate* "Offspring of that kind. It would have been much leſs injurious, if it "had pleaſed the Author, to put forth ſome of my Writings under his "*own Name*, rather than his own under *mine*. He had been in that a "more pardonable Plagiary, and had done leſs wrong by *Robbery*, than "he does by ſuch a *Bounty*. — Our own *coarſe cloathes* are like to become "us better than thoſe of another Man's, though never ſo *rich*. But "theſe, to ſay the Truth, were ſo *beggarly*, that I myſelf was aſhamed "to wear them. It was in vain for me that I avoided cenſure by the "concealment of my own Writings, if my Reputation could be thus "*executed in Effigy*. And impoſſible it is for any good Name to be in "Safety, if the malice of Witches have the Power to conſume and "deſtroy it in an Image of their own making. This indeed was ſo ill "made, and ſo *unlike*, that I hope the *Charm* took no Effect."

Preface to his Poems.

This is the true Reaſon that we find ſuch a change of the natural order of Words, ſo common in all Languages, eſpecially in the *Latin*; and in the beſt Writers, eſpecially in *Cicero*: who often poſtpones to the very laſt, that Verb or emphatical Word on which the whole Senſe of the Period depends.

But two things are obſervable in him, in which he ought to be imitated, *viz.*

(1.) He does not leave the Mind in the mean time altogether at a Loſs for the general Senſe, but ſo diſpoſes of the intermediate Words, that we may readily gueſs at his Meaning before it be fully expreſſed.

(2.) When the long looked for Word is come, it is generally more elegant and emphatical than even the Mind or the Ear, ſo long ſuſpended, could expect; and throws ſuch a ſudden and ſurpriſing Light and Beauty upon the whole, as more than compenſates the pain of that Suſpence.

Inſtances of this are obvious and numberleſs. Without the former, the Senſe would be obſcured; and without the latter, the Mind would ſuffer a diſappointment, which no Harmony or Cloſe could recompence.

Therefore,

Rule VI. Let the Sentence always cloſe, if poſſible, not only with a good Number, but an emphatical Word.

By which I don't mean that the emphatical Word muſt, of neceſſity, be the very laſt: if it be within three or four Syllables of it, that may do as well, and be

be conſidered as the Cloſe. Nor are the Words, for the ſake of this Elegance to be unnaturally tranſpoſed, ſo as to darken the Senſe, or ſpoil the other Numbers: but you ſhould keep it in view, and when it is natural nothing is more beautiful.

To this may be added another thing which bears ſome reſemblance to it, *viz.* to cloſe with a Word that ſtands in a lively reference or contraſt to ſome other in the ſame Sentence. — This will always be agreeable, eſpecially if both Words be emphatical. *e. g.* " Unhappy Man, who obtaining the *Pleaſure* " he ſo long purſued, finds himſelf at laſt poſſeſſed " of *Pain!*"

Rule VII. Remark the moſt beautiful Cloſes, as well as the propereſt Words, in the Writings and Converſation of thoſe who moſt excel in elegance of Stile.

In this reſpect you will reap great Advantage from a good Acquaintance with the Authors before mentioned, and many others that are equally excellent in the ſame way. Becauſe, as *Quintilian* takes Notice *(g)*, you will there obſerve not only the beſt Words but their beſt Places; for a good Word miſplaced ſpoils the Harmony as much as a good Word miſapply'd does the Senſe.

And ſince there is a great diverſity in the Stile of good Writers, ſome being more copious and flowing, and others more conciſe and nervous, be moſt converſant with what you like beſt; becauſe *that* you will be moſt apt to imitate. Nor ſhould you deal much in thoſe Authors who are quite negligent of their Rhythm, unleſs the importance of their Senti-

(g) L. x. c. 1.

ments compenſate for the want of Harmony : for if you have a good Ear they will diſguſt you ; and if none, will betray you into an imitation of their rugged Stile, which will diſguſt others.

And when you have gained a competent Knowledge of the rhythmical Theory, it will be pleaſant to obſerve how naturally a good Ear leads the moſt illiterate Perſons in their common Speech to the choice of the beſt Numbers, who are entirely ignorant of all the Rules and Principles of numerous Compoſition ; and how plainly Nature exemplifies thoſe Rules which were originally invented for the imitation of it.

Rule VIII. Let your firſt care be a clear and ſtrong expreſſion of the Sentiment ; what is rough and harſh in the Numbers may be rectify'd afterwards.

But never change a proper, ſtrong, expreſſive Word, that is unharmonious, for one that does not convey the idea ſo fully though it contains a better Number. For this Reaſon, becauſe Senſe is always to be prefer'd to Sound, and the Mind to be entertained before the Ear *(b)*. And ſpecial care muſt be taken, that a too ſcrupulous Attention to the ſmooth flow of the Period do not render the Senſe confus'd or the Stile enervate.

Rule IX. Do not uſe always the ſame ſort of Numbers, be they ever ſo good ; the Ear will ſoon perceive the Uniformity, and be offended at it *(i)*.

You

(b) In univerſum autem, ſi ſit neceſſe, duram potius atque aſperam compoſitionem malim eſſe, quam effeminatam et enervem, qualis apud multos. — Et certe nullum aptum et idoneum Verbum permutemus gratiâ lenitatis. *Quint.* l. ix. c. 4. ad finem.

(i) Ac ne tam bona quidem ulla erit, ut debeat eſſe continua, et in eoſdem ſemper pedes ire. Nam et verſificandi genus eſt, unam legem omnibus

You ſhould endeavour not only to introduce the beſt Numbers, but thoſe that beſt ſuit the ſubject they deſcribe; and vary them as that varies. *e. g.* Grave and ſolemn Subjects ſhould move in ſlow and ſtately *Spondees*; Paſſions run off quick in *Pyrrhic*; what is ſtrong and alarming is beſt expreſſed in *Iambic*, and what is ſoft and tender in *Trochaic* Meaſure. For a conſtant uniformity of Meaſure, though ever ſo ſweet and fluent, ſatiates and tires the Ear. This is no leſs true in proſaic than poetic Compoſition.

Rule X. Let your Compoſition be ſo free, natural, and eaſy, that you may not ſeem to have any regard to your Numbers at all.

The foregoing Rules you ſhould carefully follow, but the Reader muſt not obſerve that you do ſo. This Art, of all others, requires the greateſt Art to conceal it. An Orator will certainly miſs of his Aim if his Hearers once ſuſpect, that by bribing their Ears he means to make his way to their Hearts *(k)*.

As Art is an imitation of Nature, *that* is the moſt perfect Art which reſembles Nature moſt. And what is unnatural, be it ever ſo much laboured, will have no Power either to pleaſe or perſwade. And ſometimes it requires the greateſt Labour not to ſeem elaborate. *(l)*.

omnibus Sermonibus dare: et id cum manifeſta Affectatio eſt (cujus rei maxime cavenda ſuſpicio eſt) tum etiam ſimilitudine tædium ac ſatietatem creat. *Ibid.*

(k) Amittitque et fidem et effectus motuſque omnes qui eſt in hac cura deprehenſus: nec poteſt ei credere aut propter eum dolere et iraſci Judex, cui putat hoc vacare. *Quint.* l. ix. c. 4. ad finem.

(l) Illa quidem maximi laboris, ne laborata videantur. — Diſſimulatio Curæ præcipua, et numeri ſponte fluxiſſe, non arceſſiti et coacti eſſe videantur. *Ibid.*

These are some of the principle Rules which regard a numerous Composition: to which it may not be amiss briefly to adjoin a few others of a more general Nature; which though they do not immediately relate to Numbers, and perhaps may appear too minute to some, yet I am perswaded will be of Service (especially to young Students) in the Art of composing, so far as it regards the Language.

(1.) Two long Sentences should not stand together, though many short ones may.

The Reason of this is plain. Because the former require too great expence of Breath to pronounce them, and too much intenseness of Thought to comprehend the full Sense of them; which the latter do not. And a Writer should always have a regard to the ease of his Readers *(m)*. It is a vile affectation in an Author, lest he should not appear learned, to be afraid of making things too plain. A long Period therefore is better divided into two short ones, containing just the same Sense, if it conveniently may.

(2.) Words

(m) "When the Reader is greatly perplexed, and at a loss for the "Meaning, though the Diction be ever so elegant, the Charm vanishes. "The Musick is drowned amidst the hurry and confusion of Sentiments. "It seems a just Rule in polite Writing, though not always observed by "the Moderns, that two long Sentences ought never successively to follow one another. Seldom, if ever, will you find, either in *Demosthenes* "or *Plato*, any remarkable deviation from this Rule. They were too "good Judges in Composition, not to know that a Repetition of the "same length of Period becomes flat and insipid. That dwelling too "long on one Note is offensive to the Ear. Whereas if you intermingle "a *laconic* Conciseness, and frequently introduce short, nervous, clear, "expressive, Sentences, after one greatly prolonged, the effect such a "Method has on the Mind is wonderful, the variety extremely entertaining." *Geddes* on Composition, p. 6.

(2.) Words of ſimilar Sound or Termination ſhould be avoided, or at leaſt be kept at a good diſtance the one from the other. For if they are ſo near together as to jingle in the Ear, they will certainly offend it.

(3.) The Concurrence of many *Genitives* with their Sign *of* prefixed, ſhould be avoided as an Inelegance. Two may ſometimes be admitted, but three never. *e. g. I have thrown off moſt of my Suſpicions of the ſincerity of your Intentions.*

(4.) That which ſome call *Alliteration*, *i. e.* beginning ſeveral Words with the ſame Letter, if it be natural, is a real Beauty, and not to be deſpiſed; and accordingly we find it practiſed by ſome of the beſt Authors; particularly Mr. *Pope*.

But here we muſt except againſt two Letters, *viz.* *(w)* and *(s)*. The firſt becauſe there is ſome difficulty in the formation of its Sound; and therefore when two Words meet which begin with it, they had better be ſeparated by ſome expletive Particle, to which a good Ear will readily direct. — The ſame may be ſaid of *(th)*.

And the frequent Concurrence of the *(s)* muſt be avoided, becauſe it creates a diſagreeable hiſſing in the Voice; a fault which Foreigners univerſally find in our Language: and is occaſioned by three Letters in the Engliſh Alphabet which convey that Sound, *viz.* *(s)*, *(z)*, and ſoft *(c)*: and we ſtill increaſe it by an affectation of changing the Termination *eth* into *es*, e. g. *hears*, *loves*, *does*, for *heareth*, *loveth*, *doeth*.

(5.) Do

(5.) Do not often conclude a Sentence with the Sign of the *Genitive* or *Ablative* Caſe: becauſe that precludes an Elegance you ſhould always aim at, *viz.* cloſing with an emphatical Word. *e. g. Perfect Virtue is the higheſt happineſs Mankind are capable of, and Reaſon the Rule they are to walk by.* Better thus, *Perfect Virtue is the higheſt happineſs of which Mankind are capable, and Reaſon the Rule by which they are to walk.* — But the other Cloſe is not to be univerſally rejected, and a good Rhythm will determine which of them we ought to chuſe.

(6.) When a Word ends with a Vowel diſtinctly heard, the following Word ſhould not begin with the ſame if it may conveniently be avoided; much leſs with a Syllable of the like Sound. *e. g.* "Ano*ther* "*there*fore *may make* a *due Uſe* of the Command-"*ment men*tioned in ev*ery re*gard." What Ear can bear to be thus grated!

CHAP. X.

The Advantage of a numerous Compoſition.

THE firſt Queſtion a wiſe Man will put to himſelf in any conſiderable Affair or Buſineſs he undertakes, is, *cui Bono?* What good End will it anſwer? And is the Benefit expected from it equal to the Pains it requires? If not, it will be in part *Labour in vain*; a ſerious Trifling, and ſpending Time *laborioſe nihil agendo*. An Imputation, of which perhaps ſome may ſuppoſe the Writer of theſe Eſſays does

does not ſtand altogether clear, and from which he is very deſirous, if poſſible, to be abſolved.

I have, it is true, been leading the Reader in a Path which of late hath been little frequented; and having conducted him through it, I am now to inform him for what Reaſon I have brought him hither. For it may juſtly be aſked, if it be a Way worth purſuing, why has it lain ſo long neglected? If not, what need of all this Pains to clear it? — To which the Anſwer is ready. It is a Way worth purſuing; and the Reaſon why this Science (to diſmiſs the Metaphor) hath been ſo long neglected, is owing in part to the difficulty of reducing it to any certain juſt Rules and Principles which may diſcover the Foundation of it, and give the Mind a right Direction in it; and in part to an ignorance of the great Advantage which flows from a good Acquaintance with it. The former I have endeavoured to inveſtigate and explain in the preceeding Chapters, and the latter I am briefly to ſpecify in this; that the Reader may not look upon all his Labour as loſt.

And in the firſt Place, a familiar Acquaintance with the Rules and Principles of proſaic Numbers will contribute a good deal to the facility of Compoſition. When a Perſon by little Care and Practice is once Maſter of a neat and numerous Stile, he will find it no longer difficult to expreſs his beſt Sentiments in a lively Manner; if his Conceptions be clear, his Stile will be ſo too; and will diſcover the ſpirit of true Oratory without the pomp of it.

And in reviſing his Compoſures he will be able to correct them with more Judgment; and when he diſcerns a roughneſs or lameneſs in his Stile, which his

his Ear may diſcover, he will immediately perceive the beſt Way to correct and ſmooth it; wherein he will find but little Aſſiſtance from the Ear alone, which in this caſe is a better Judge than Guide.

Beſides, a good ſkill in the Principles of numerical Structure opens to us one chief ſource of that Pleaſure which, in the Stile of a well-compoſed Piece, we have often taſted, but never knew before from whence it ſprung; which cannot fail to give an agreeable Entertainment to a curious and inquiſitive Mind; which, not content with a ſet of formal Notions, wants to ſurvey their Foundation, and trace them up to their firſt Principles. And will teach us to judge better, not only of our own Compoſitions, but thoſe of other Men; and will at once enlarge our View and improve our taſte of Books and Language.

When we are once well verſed in this Science, it will be no ſmall help to our Expreſſion, even on common Occaſions, and give a graceful turn to our Language in ordinary Diſcourſe. It's a pleaſing Amuſement, in which I have often indulged myſelf, to obſerve how naturally Men run into thoſe Numbers in vulgar Stile, which are beſt adapted to the ſpirit of the Subject they talk of, or the Paſſions which animate the Perſon that ſpeaks; and which, to a curious Obſerver, are diſtinguiſhable no leſs by the Numbers of his Stile than the Tone of his Voice. Thus, Reſentment and Wrath are expreſſed not only with a loud and boiſterous Tone, but in bold and daring Numbers; whereas in Sorrow, Complaint, and Pity, the Numbers, like the Voice, are low, feeble, flexible, and faultering. And almoſt all the foregoing Rules you may obſerve, with a little Attention, to be clearly

clearly exemplify'd in the Dialect of the moſt illiterate Perſons. For however defective they be in a propriety of Expreſſion, they are generally very happy in their Rhythmus; to which they are directed by the Ear, or the natural harmony of Sounds. In a particular manner you may obſerve the Beauty of their Cloſes; for they commonly finiſh their Periods with Anapæſtics or Iambics (*Ariſtotle* ſaith *(n)*, chiefly with Iambics) and very frequently with an emphatical Word; that is, emphatical either in its Sound or Senſe.

By this Art many a Writer conciliates to himſelf more Applauſe than he deſerves. And 'tis wonderful to think, how ſtrong a Prepoſſeſſion a neat and numerous Diction gives you in favour of your Author. It often compenſates for a defect of Thought; and, like a muſical Interlude between the Acts, keeps you in good humour till you meet with better Entertainment. At leaſt, it poliſhes and adorns a low Thought (as fine Clothes do an ordinary Perſon) in ſuch a manner as to give you a better Opinion of it than is due to its intrinſick Worth. Hence ſome Writers have ſerved themſelves of this Art ſo far as to turn it into mere Artifice; and by means of a ſweet and flowing Stile, adorned with here and there a vivid Phraſe and brilliant Expreſſion, have wrote themſelves into Fame without Thought; (for as one obſerves *(o)*, *'tis a much eaſier matter to write than to think)* whilſt the injudicious Reader takes all the Tinſel for true Sterling.

(n) Ex omnibus Metris Sermoni quotidiano accommodatum maximè eſt *Iambicum*. Cui rei id Signo eſt quod plurima nos Iambica proferamus imprudentes in Collocutione mutua. *Poetic.* c. 2.

(o) Fitzoſborn. Let. lvii.

Howerer, if this Science be ſubject to Abuſe, (and what is not ?) does it therefore deſerve Contempt ? If Fools and Fops ſometimes appear in rich and gay Attire, that is no reaſon that a Man of Senſe ſhould be a Sloven.

In a Word, 'tis a ſufficient Recommendation of this Subject, that *Longinus* himſelf makes it a Branch of the true Sublime ; by virtue of which many of the Antients acquired the reputation of fine Writers, who had little elſe to entitle them to that Character. For, ſays he — " Several Poets, and other Writers poſſeſ-" ſed of no natural Sublimity, or rather entire Stran-" gers to it, have very frequently made Uſe of com-" mon and vulgar Terms, that have not the leaſt air " of Elegance to recommend them, yet by muſically " diſpoſing and artfully connecting ſuch Terms, they " clothe their Periods in a kind of Pomp, and dex-" trouſly conceal their intrinſick lowneſs *(p)*." And this was what gave *Euripides* all his Fame ; who, in the Judgment of that diſcerning Critic, *excelled rather in fine Compoſition than in fine Sentiments (q)*.

And that which was in ſo high eſteem among the Antients, I cannot but think, for the reaſons before mentioned, deſerves a more particular regard than it hath yet met with from the Moderns.

(p) Longin. de Sublim. Sect. xxxiv.

(q) Τῆς συνθέσεως ποιητὴς ὁ Ἐυριπίδης μᾶλλόν ἐστιν, ἢ τῶν νῶν. *Ibid.*

F I N I S.

BRITISH MUSEUM

Publiſhed by the ſame Author.

I. THE Lord's-Day Evening Entertainment; containing fifty-two practical Diſcourſes on the moſt ſerious and important Subjects in Divinity. The ſecond Edition. In four Volumes 8vo. Price bound 18*s.*

II. Fifteen Diſcourſes devotional and practical, with a proper Hymn annexed to each. Price bound 5*s.*

III. Chriſtian Morals. In two Volumes 8vo. Price bound 9*s.*

IV. Self-Knowledge: a Treatiſe ſhewing the Nature and Benefit of that important Science, and the Way to attain it. The ſixth Edition, 8vo. Price bound 4*s.*

N. B. There is a ſmall Edition of this Book, Price bound 2*s.*

1091. h. 8
2

AN

ESSAY

ON

ELOCUTION.

Intended chiefly for the

ASSISTANCE

Of THOSE who inſtruct OTHERS in the

ART OF READING.

And of thoſe who are often called to SPEAK in

PUBLICK.

The Fourth Edition.

By John Maſon, A. M.

---

with Presents

LONDON:

Printed for J. BUCKLAND in Pater-noſter-row; and J. WAUGH in Lombard-ſtreet. M.DCC.LXI.

AN

ESSAY

ON

ELOCUTION.

ELOCUTION is a branch of Oratory, the power and importance of which is greater than is generally thought; insomuch that Eloquence takes its Name from it *(a)*.

It was much cultivated by *Quintilian*, and before him by *Cicero*, and before him by *M. Antonius*; but before his time it was too much neglected by the *Roman* Orators: which made the former

(a) Eloquentia ab *eloqui*. I uſe the word *Elocution* here in its common and vulgar Senſe, to ſignify *Utterance*, *Delivery*, or *Pronunciation*, in which ſenſe we frequently uſe it in the Engliſh Language, and which its Latin Etymology very well juſtifies; though I know ſome good Writers apply to it a different Idea, in conformity to the Senſe in which the Latin Orators uſed the Word *Elocutio*. But 'tis no uncommon thing for derivative Words in one Language to be taken in a different Senſe from that, in which the Words they are derived from are taken in another.

mer ſay, *he had ſeen many Men famous for Eloquence, but not one of them that underſtood Elocution (b).*

But what Streſs was laid upon it by the *Greek* Orators, appears from that celebrated Saying of *Demoſthenes*; who being aſked, what was the *firſt* eſſential Point in Oratory? anſwered, *Pronunciation*, being aſked again, what was the *ſecond?* replied, *Pronunciation*; and what was the *third? Pronunciation.* Denoting that, in his Judgment, the whole Art, Spirit, and Power of Oratory conſiſted in this *(c)*.

Cicero, and after him *Quintilian*, divided Oratory into five Parts: 1. *Invention:* by which we provide ourſelves with ſuitable and ſufficient Materials for a Diſcourſe. 2. *Diſpoſition:* by which they meant the diviſion of their Subject into Parts and Sentences, according to the moſt natural Order; and conſequently the proper diſtribution and arrangement of their Ideas. 3. *Elocution:* by which they always meant, what we call *Diction*; which conſiſts in ſuiting our Words to our Ideas, and the Stile to the Subject. 4. *Memory*, or a Faculty of clearly diſcerning and retaining our Ideas, and of calling to Mind the propereſt Words by which to

(b) A ſe diſertos viſos multos, eloquentem autem neminem. *Quintil.* lib. viii. proæm.

(c) Quintil. lib. xi. cap. 3. *Tully*, in relating this Story concerning *Demoſthenes*, ſays, that the repeated Anſwer was, *Actio*. (*De Oratore*, l. 3.) Which ſhews that the Latins by *Pronunciato* and *Actio* meant the ſame thing; and that by each they underſtood the right and juſt management of the Voice, Looks, and Geſture, in ſpeaking. And hence they whoſe Buſineſs it is to ſpeak publickly on the Stage, are with us called *Actors*.

to expreſs them. 5. *Pronunciation*; or the Art of managing the Voice, and Geſture in ſpeaking *(d)*.

So that by *Pronunciation* the Antients underſtood both *Elocution* and *Action*; and comprehend in it the right management of the Voice, Looks, and Geſture. To the former of theſe the preſent Eſſay is chiefly confined; *viz.* the right management of the Voice in reading or ſpeaking; which is indifferently called by us *Elocution* and *Pronunciation.*

The great deſign and end of a good Pronunciation is, to make the Sentiments ſeem to come from the Heart; and then they will not fail to excite the Attention and Affection of them that hear us *(e)*. And hence appears the great benefit and uſefulneſs of this too much neglected Art of a decent and proper Elocution.

The Deſign of this Eſſay is to ſhew,

I. What a bad Prounciation is, and how to avoid it.

II. What a good Pronunciation is, and how to attain it.

(d) Cic. Rhetoric. lib. i.

(e) Hoc ſcire tamen oportet pronunciationem bonam id efficere, ut res ex anime agi videatur.

Incerti Author. ad C. Herenium, lib. 4.

SECTION

SECTION I.

What a bad Pronunciation is, and how to avoid it.

1. *WHAT a bad Pronunciation is.*

Now the ſeveral faults of Pronunciation are theſe following.

1. When the Voice is too loud.

This is both diſagreeable to the Hearers, and inconvenient to the Speaker.

It is very diſagreeable to the *Hearers*, if they are Perſons of good Taſte: who will always look upon it to be the effect either of *Ignorance* or *Affectation*.

Some will impute it to your *Ignorance*, and ſuppoſe that you was never inſtructed better ſince you left the Reading-School; where Children generally get a habit of reading in a high-pitched Key, or a uniform elevated Voice, without any regard to Emphaſis, Cadence, or a graceful Elocution.

Others will impute it to *Affectation*; or an Intention to work upon their Paſſions; which will immediately defeat the Deſign, if you had it. For if you would effectually move the Paſſions, you muſt carefully conceal your Intention ſo to do: for as ſoon as the Mind perceives you have ſuch a deſign upon it, it will be upon its guard. However, none but the moſt

moſt low, weak, and mechanical Minds will be affected with mere dint of Sound and Noiſe. And the Paſſions ſo raiſed, produce no laſting or valuable effects: becauſe the Underſtanding hath nothing to do with ſuch Impreſſions, and the Memory no handle by which to retain or recall them. Not to ſay, it often anſwers a bad end; affects the Mind in a wrong Place, and gives it a falſe Bias. How far this may become the Stage or the Bar I will not ſay, but it leaſt of all befits the Pulpit; where all ought to be ſolemn, ſerious, rational, and grave as the Subjects there treated of.

It is falſe Oratory then to ſeek to perſuade or affect by mere vehemence of Voice. A thing that has been often attempted by Men of mean Furniture, low Genius, or bad Taſte, among the Antients as well as the Moderns. A Practice which formerly gave the judicious *Quintilian* great Offence: who calls it not only clamouring, but *furious bellowing*; not Vehemence, but downright *Violence (f)*.

Beſides, an overſtrained Voice is very inconvenient to the *Speaker*, as well as diſguſtful to judicious Hearers. It exhauſts his Spirits to no Purpoſe. And takes from him the proper management and modulation of his Voice according to the Senſe of his Subject. And, which is worſt of all, it naturally leads him into a Tone.

Every

(f) Nam et *clamant* ubique, et omnino *emugiunt*, multo diſcurſu, anhelitu, jactatione, geſtu, motu capitis, *furentes*. Illi hanc *vim* appellant, quæ eſt potius *violentia*.

Quint. lib. xi. cap. 12.

Every Man's Voice indeed ſhould fill the Place where he ſpeaks; but if it exceed its natural Key, it will be neither ſweet nor ſoft, nor agreeable; becauſe he will not be able to give every Word its proper and diſtinguiſhing Sound *(g)*.

2. Another fault in Pronunciation is when the Voice is too low.

This is not ſo inconvenient to the Speaker, but as diſagreeable to the Hearer, as the other extreme. And indeed, to the generality of Hearers, a too low Voice is much more diſpleaſing than one too loud: eſpecially to thoſe who are troubled with an Impediment in hearing, and to thoſe who are beſt pleaſed with a lively and pathetick Addreſs, as moſt are. It is always offenſive to an Audience to obſerve any thing in the Reader or Speaker that looks like Indolence or Inattention. The Hearer will never be affected whilſt he ſees the Speaker indifferent.

The Art of governing the Voice conſiſts a good deal in dextrouſly avoiding theſe two Extremes: at leaſt, this ought to be the firſt thing minded. And for a general Rule to direct you herein, I know of none better than this, *viz. carefully to preſerve the Key, (that is, the Command) of your Voice; and at the ſame Time, to adapt the Elevation and Strength of it to the condition and number of the Perſons you ſpeak to, and the nature of the Place you ſpeak in.* It would be altogether as ridiculous in a General who is haranguing an Army to ſpeak in a low and languid Voice, as in a Perſon

(g) Vox autem ultra vires urgenda non eſt; nam et ſuffocata ſæpe, et majore niſu minùs clara eſt. *Quint.* lib. xi. c. 3.

Perſon who reads a Chapter in a Family to ſpeak in a loud and eager one.

3. Another fault in Pronunciation is a thick, haſty, cluttering Voice.

When a Perſon mumbles, or (as we ſay) clips or ſwallows his Words; that is, leaves out ſome Syllables in the long Words, and never pronounces ſome of the ſhort ones at all; but hurries on without any care to be heard diſtinctly, or to give his Words their full Sound, or his Hearers the full Senſe of them.

This is often owing to a defect in the Organs of Speech, or a too great flutter of the animal Spirits; but oftener to a bad Habit uncorrected.

Demoſthenes the greateſt Orator *Greece* ever produced, had, it is ſaid, nevertheleſs, three natural Impediments in Pronunciation; all which he conquered by invincible Labour and Perſeverance. One was a weakneſs of Voice; which he cured by frequently declaiming on the Sea-Shore, amidſt the noiſe of the Waves. Another was a ſhortneſs of Breath; which he mended by repeating his Orations as he walked up a Hill. And the other was the fault I am condemning; a thick mumbling way of ſpeaking; which he broke himſelf of by declaiming with Pebbles in his Mouth *(h)*.

4. Another fault in Pronunciation is when Perſons ſpeak too quick *(i)*.

(h) Lives of the Claſſic Auth. Vol. II. p. 36, 37.

(i) Nec Volubilitate nimiâ confundenda quæ dicimus; quo et Diſtinctio perit et affectus; et nonunquam etiam verba aliquâ ſui parte fraudantur. *Quint.* lib. xi. cap. 3.

There is ſcarce any thing more common ; eſpecially among young Perſons, who imagine they can read very well, and are not afraid of being ſtopped in their Career by the unexpected intervention of any hard Word. And no bad habit of the Voice is conquered with more difficulty ; tho' one would imagine nothing is more eaſy.

This manner of reading may do well enough when we are examining Leaſes, peruſing Indentures, or reciting Acts of Parliament, where there is always a great redundance of Words ; or in reading a News-Paper, where we find but little Matter that deſerves our Attention ; but is very improper in reading Books of Devotion and Inſtruction ; and eſpecially the ſacred Scriptures, where the ſolemnity of the Subject, or the weight of the Senſe demands a particular Regard. But it is moſt of all inexcuſable to read Forms of Prayer in this manner as Acts of Devotion.

The great diſadvantage which attends this manner of Pronunciation is, that the Hearer loſes the benefit of more than half the good Things he hears ; which he would fain remember, but cannot. And a Speaker ſhould always have a regard to the Memory as well as the Underſtanding of his Hearers *(k)*.

5. It is alſo a fault to ſpeak too ſlow.

Some are apt to read in a heavy, droning, ſleepy way ; and through mere careleſſneſs make Pauſes at improper Places. This is very diſagreeable. But to hemm,

(k) Cum enim fertur, quaſi torrens, Oratio, quamvis multa cujuſque modi rapiat, nihil tamen teneas, nihil apprehendas. *Cic.* de Fin. lib. ii. cap. 1.

hemm, hauk, ſueeze, yawn, or cough, between the Periods, is much more ſo.

A too ſlow Elocution is moſt faulty in reading Trifles that do not require Attention. It then becomes tedious. A Perſon that is addicted to this ſlow way of ſpeaking, ſhould always take care to reward his Hearer's Patience with important Sentiments, and compenſate for the want of Words by a weight of Thought; and give his Diſcourſe its proper quantity of ſolid Senſe, that (as we ſay) what it wants in length it may make out in breadth.

But a too ſlow Elocution is a fault very ſeldom to be obſerv'd, unleſs in aged People, and in thoſe who naturally ſpeak ſo in common Converſation. And in theſe, if the Pronunciation be in all other reſpects juſt, decent, and proper; and eſpecially if the Subject be weighty or intricate, 'tis very excuſable.

6. An irregular, uneven Voice, is a great fault in reading.

That is, when the Voice riſes and falls by Fits and Starts; or when it is elevated or depreſſed unnaturally or unſeaſonably, without regard to Senſe or Stops; or always beginning a Sentence with a high Voice, and concluding it with a low one, or *vice verſa*; or beginning and concluding with the ſame Key. Oppoſite to this is

7. A flat, dull, uniform Tone of Voice; without Emphaſis or Cadence, or any regard to the Senſe or Subject of what is read.

This is a Habit, which Children, who have been uſed to read their Leſſons by way of Taſk, are very

apt to fall into, and retain as they grow up. Such a Monotony as Attornies Clerks read in when they examine an engroſſed Deed. This is a great infelicity when it becomes habitual; becauſe it deprives the Hearer of the greateſt part of the Benefit or Advantage he might receive by a cloſe Attention to the moſt weighty and intereſting parts of the Subject; which ſhould always be diſtinguiſhed or pointed out by the Pronunciation. For a juſt Elocution is a good Commentary: and therefore no perſon ought to read a Chapter or a Pſalm in publick, before he hath carefully read it over to himſelf once or twice in private. But

Laſtly, the greateſt and moſt common fault of all, is reading with a Tone.

No Habit is more eaſy to be contracted than this, or more hard to be conquered. This unnatural Tone in reading and ſpeaking is very various; but whatever it be, it is always diſguſtful to Perſons of Delicacy and Judgment *(l)*.

Some have an effeminate ſqueaking Tone; which Perſons whoſe Voices are ſhrill and weak, and overſtrained, are very apt to fall into.

Some have a ſinging or canting Tone; which the Speakers among the Quakers generally much affect, and by which their Hearers are often much affected.

Others aim at a high, ſwelling, theatrical Pronunciation; who being ambitious of the Fame of fine Orators,

(l) Sed quodcunque ex his Vitium magis tulerim quàm quo nunc maxime laboratur in cauſis omnibus Scholiſque, *cantandi*: quod inutilius ſit an fædius neſcio. *Quint.* lib. xi. cap. 3.

Orators, lay too much Emphaſis on every Sentence, and thereby trangreſs the Rules of true Oratory.

Others affect an awful and ſtriking Tone; attended with ſolemn Grimace, as if they would move you with every Word, whether the weight of the Subject bears them out or not. This is what Perſons of a gloomy or melancholy caſt of Mind are moſt apt to give into.

Some have a ſet, uniform Tone of Voice; which I have already taken notice of. And

Others, an odd, whimſical, whining Tone, peculiar to themſelves, and not to be deſcribed; only that it is laying the Emphaſis on Words which do not require or deſerve it.

It muſt be owned, there are ſome kinds of Tone, which, though unnatural, yet, as managed by the Speakers, are not very diſagreeable; and the Mind muſt be much on its guard that can remain unmoved thereby.

When I have been affected with hearing ſome Preachers deliver common or obſcure Sentiments in ſuch a ſtriking Tone, I have endeavoured carefully to examine into the true Reaſon of that Emotion, or what it was that excited that Affection in my Mind; and have found that it could not ariſe from the mere Tone of the Speaker, (which of itſelf was unnatural and diſagreeable) nor from the weight of the Subject, (which was no more than common) but from the earneſtneſs, life and ſolemnity with which he ſpake, and his appearing himſelf to be much affected with what he delivered; which two things will never fail

to

to move an Audience. And why they may not be as well obſerved and practiſed without a Tone as with one, I cannot conceive. And without theſe I verily believe a Tone itſelf would have no Power to move; and that it hath no other ſubſerviency to raiſe the Paſſions than as it ſolemnizes the Subject, and ſeems to ſhew the Speaker's Heart engaged. Pity that thoſe two Ends ſhould not be anſwered by better Means! and that a bad Habit in the Speaker, indulging a falſe Taſte in the Hearers, ſhould ſecure one great end of Oratory by that which is the greateſt Abuſe of it!

Theſe are the moſt common faults of a bad Pronunciation. Our next Enquiry is,

II. *How to avoid them?*

To this End the few following Rules may be of Service.

1. If you would not read in too loud or too low a Voice, conſider whether your Voice be naturally too low or loud; and manage it accordingly in your ordinary Converſation: by which means you will be better able to correct it in readiug. If it be too low, converſe with thoſe that are deaf; it too loud, with thoſe whoſe Voices are low. Begin your Periods with an even moderate Voice, that you may have the Command of it, to raiſe or fall it as the Subject requires.

2. To cure a thick, confuſed, cluttering Voice, accuſtom yourſelf, both in Converſation and Reading, to pronounce every Word, and every Syllable of a Word, diſtinct and clear. Obſerve with what deli-

beration

beration ſome converſe and read, and how full a Sound they give to every Word; and imitate *them*. Do not affect to contract your Words, (as ſome do) or run two into one. This may do very well in Converſation, or in reading familiar Dialogues, but is not ſo decent in grave and ſolemn Subjects; eſpecially in reading the ſacred Scriptures.

It appears from *Demoſthenes*'s Caſe, that this fault of Pronunciation cannot be cured without much difficulty, nor will you find his Remedy effectual without Pains and Perſeverance.

3. To break a Habit of reading too faſt, attend diligently to the Senſe, Weight, and Propriety of every Sentence you read; and of each emphatical Word in it. This will not only be an Advantage to yourſelf, but a double one to your Hearers; for it will at once give them Time to do the ſame; and excite *their* Attention when they ſee *yours* is fixed. A ſolemn Pauſe after a weighty Thought is very beautiful and ſtriking. — A well-timed Stop gives as much Grace to Speech as it does to Muſick. — Imagine that you are reading to Perſons of ſlow and unready Conceptions; and meaſure not your Hearer's Apprehenſion by your own. If you do, you may poſſibly out-run it. And as in reading you are not at liberty to repeat your Words and Sentences, *that* ſhould engage you to be very deliberate in pronouncing them; that their Senſe may not be loſt. The Eaſe and Advantage that will ariſe both to the Reader and Hearer, by a free, full, and deliberate Pronunciation is hardly to be imagined.

I need

I need lay down no Rules to avoid a too ſlow Pronunciation; that being a fault which few are guilty of.

4. To cure an uneven, deſultory Voice, take care you do not begin your Periods either in too high, or too low a Key; for that will certainly lead you to an unnatural and improper variation of it. Have a careful regard to the nature and quantity of your Points, and the length of your Periods; and keep your Mind intent on the Senſe, Subject, and Spirit of your Author.

The ſame Directions are neceſſary to avoid a *Monotony* in Pronunciation, or a dull, ſet, uniform Tone of Voice. For if your Mind be but attentive to the Senſe of your Subject, you will naturally manage and modulate your Voice according to the nature and importance of it.

Laſtly, To avoid all kinds of unnatural and diſagreeable Tones, the only Rule is to endeavour to ſpeak with the ſame Eaſe and Freedom as you would on the ſame Subject in private Converſation. You hear nobody converſe in a Tone; unleſs they have the Brogue of ſome other Country, or have got into a Habit (as ſome have) of altering the natural Key of their Voice when they are talking of ſome ſerious Subject in Religion. But I can ſee no Reaſon in the World, that when in common Converſation we ſpeak in a natural Voice with proper Accent and Emphaſis, yet as ſoon as we begin to read, or talk of Religion, or ſpeak in Publick, we ſhould immediately aſſume a ſtiff, aukward, unnatural Tone. If we are indeed deeply affected with the Subject we read or talk

talk of, the Voice will naturally vary according to the Paſſion excited; but if we vary it unnaturally, only to ſeem affected, or with a Deſign to affect others, it then becomes a Tone and is offenſive.

In reading then attend to your Subject, and deliver it juſt in ſuch a manner as you would if you were talking of it. This is the great, general, and moſt important Rule of all; which, if carefully obſerved, will correct not only this, but almoſt all the other Faults of a bad Pronunciation; and give you an eaſy, decent, graceful Delivery, agreeable to all the Rules of a right Elocution. For however apt we are to tranſgreſs them in reading, we follow them naturally and eaſily enough in Converſation. And Children will tell a Story with all the natural Graces and Beauties of Pronunciation, however aukwardly they may read the ſame out of a Book *(m)*.

And therefore to attain a juſt and proper Pronunciation in reading, it will be adviſeable to begin with thoſe Books that are writ in a familiar Stile, that comes neareſt to that of common Converſation; ſuch as the *Pilgrim's Progreſs*, the *Family Inſtructor*, or ſome innocent *Novel*.

(m) Let the Tone and Sound of your Voice in reading *be the ſame as it is in* ſpeaking; *and do not affect to change that natural and eaſy Sound where-with you* ſpeak, *for a ſtrange, new, aukward Tone, as ſome do when they begin to* read; *which would almoſt perſwade our Ears, that the* Speaker, *and the* Reader *were two different Perſons, if our Eyes did not tell us the contrary.* WATTS's Art of Reading.

SECTION II.

What a good Pronunciation is, and how to attain it.

1. *WHAT a good Pronunciation is,*

A good Pronunciation *in reading*, is the Art of managing and governing the Voice, ſo as to expreſs the full Senſe and Spirit of your Author in that juſt, decent, and graceful manner, which will at once inſtruct and affect the Hearers; and not only raiſe in them the ſame Ideas he intended to convey, but the ſame Paſſions he really felt. This is the great end of reading to others; and can only be attained by a proper and juſt Pronunciation.

And hence we may learn wherein a good Pronunciation *in ſpeaking* conſiſts; which is nothing but a natural, eaſy, and graceful variation of the Voice, ſuitable to the nature and importance of the Sentiments we deliver.

A good Pronunciation in both theſe reſpects is more eaſily attained by ſome than by others; as ſome can more readily enter into the Senſe and Sentiments of an Author, and more eaſily deliver their own, than others can; and at the ſame time have a more happy Facility of expreſſing all the proper variations and modulations of the Voice than others have. Thus Perſons of a quick Apprehenſion, and a briſk flow of animal Spirits (ſetting aſide all Impediments

of

of the Organs) have generally a more lively, juſt, and natural Elocution than Perſons of a ſlow Perception and flegmatick tempers. However it may, in a good degree, be attained by every one that will carefully attend to and practiſe thoſe Rules that are proper to acquire it. Which leads me therefore to enquire,

II. *How a good Pronunciation may be attained.*

And to this end obſerve the following Rules.

1. Have a particular regard to your *Pauſes*, *Emphaſis*, and *Cadence*.

1. To your *Pauſes*.

And with reſpect to this, you will in reading be partly directed by the Points : but not perfectly ; for there are but few Books that are exactly pointed.

The common Stops or Points are theſe : a *Comma* (,), *Semi-colon* (;), *Colon* (:), *Period* (.), *Interrogation* (?), and *Admiration* (!).

But beſide theſe, there are four more Notes or Diſtinctions of Pauſe, *viz.* a *Parentheſis* (()) ; which requires the Pauſe of a *Comma* at leaſt, and ſometimes a *Semi-colon* after it. 2. A *Double-period*, or *Blank-line* (——) ; which denotes the Pauſe of two Periods, or half a Paragraph. 3. A *Paragraph* or *Break* ; when the Line is broke or left imperfect, and the next begins under the ſecond or third Letter of the preceding Line ; and denotes the Pauſe of two double Periods. 3. A *double Paragraph*, that is, when the next Line not only begins ſhorter than the preceding, but leaves the Space of a whole Line va-

12,17

cant between them; which ſhews that the Voice is to reſt during the time of two Paragraphs.

Theſe Points ſerve two Purpoſes. 1. To diſtinguiſh the Senſe of the Author. 2. To direct the Pronunciation of the Reader.

You are not to fetch your Breath (if it can be avoided) till you come to the Period or Full Stop; at leaſt to a Colon: but a diſcernible Pauſe is to be made at every one, according to its proper Quantity or Duration.

A Comma ſtops the Voice while we may diſtinctly tell *one*, a Semi-colon, *two*; a Colon, *three*: and a Period, *four*.

Where the Periods are very long, you may take Breath at a Colon or Semi-colon; and ſometimes at a Comma, but never where there is no Stop at all. And that you may not be under a neceſſity to take freſh Breath before you come to a Pauſe, it will be proper to look forward to the cloſe of the Sentence, and meaſure the length of it with your Eye before you begin it; that if it be long, you may take in a ſufficient ſupply of Breath, that will ſerve you to the end.

To break a habit of taking Breath too often in reading, accuſtom yourſelf to read long Periods, ſuch (for Inſtance) as the ſixteen firſt Lines in *Milton's Paradiſe Loſt*.

And after ſome weighty and important Sentiment, it will be proper to make a longer Pauſe than ordinary; and eſpecially towards the cloſe or application of a Diſcourſe or Sermon (where the Subject uſnally grows

grows more ſerious and affecting) theſe long Pauſes are very graceful ; as they at once compoſe and affect the Mind, and give it time to think. It will alſo be very helpful to the Speaker's Voice ; and give his Pronunciation the advantage of Variety, which is always pleaſing to the Hearers *(n)*. And therefore in printing the moſt affecting or moſt ſentimental parts of a Diſcourſe, there ſhould be (as we ſometimes ſee there is) a frequent Uſe of the long Pauſes, *viz.* the Periods, blank Lines, and Paragraphs.

But after all, there is ſo much Licenſe admitted, and ſo much Irregularity introduced, into the modern method of Punctuation, that it is become a very imperfect Rule to direct a juſt Elocution. The Pauſes therefore, as well as the variations of the Voice, muſt be chiefly regulated by a careful Attention to the Senſe and Importance of the Subject.

2. The next thing to be regarded in reading is the *Emphaſis* ; and to ſee that it be always laid on the emphatical Word.

When we diſtinguiſh any particular Syllable in a Word with a force of Voice, it is called *Accent* ; when we thus diſtinguiſh any particular Word in a Sentence, it is called *Emphaſis* ; and the Word ſo diſtinguiſhed, the *emphatical Word.* And the emphatical Words (for there are often more than one) in a Sentence are thoſe which carry a weight or importance in themſelves, or thoſe on which the Senſe of

(n) Intervalla Vocem confirmant : eâdem Sententias concinniores Diviſione reddunt, et Auditori Spatium cogitandi relinquunt. Conſervat Vocem continui Clamoris Remiſſio, et Auditorem quidem Varietas maximè delectat. *Incert. Auth. ad C. Heren.* lib. iii.

of the reſt depends; and theſe muſt always be diſtinguiſhed by a fuller and ſtronger Sound of Voice, wherever they are found, whether in the beginning, middle, or end of a Sentence. Take for Inſtance thoſe Words of the Satyriſt.

——————————— *Rém, facias Rém,*
Récte, ſi poſſis, ſi non, quocúnque Modo Rém.
HOR.

Get Pláce and Weálth, if poſſible, with Gráce,
If not, by ány Means get Weálth and Pláce.
POPE.

In theſe Lines the emphatical Words are accented; and which they are, the Senſe will always diſcover.

Here it may not be amiſs briefly to obſerve two or three Things.

1. That ſome Sentences are ſo full and comprehenſive, that almoſt every Word is emphatical: for Inſtance, that pathetick Expoſtulation in the Prophecy of *Ezekiel.*

Why will you die!

In this ſhort Sentence, every Word is emphatical, and on which ever Word you lay the Emphaſis, whether the firſt, ſecond, third, or fourth, it ſtrikes out a different Senſe, and opens a new Subject of moving Expoſtulation *(o)*.

2. Some Sentences are equivocal, as well as ſome Words; that is, contain in them more Senſes than one;

(o) See this particularly illuſtrated in *Reynolds's compaſſionate Addreſs.*

one; and which is the Senſe intended, can only be known by obſerving on what Word the Emphaſis is laid. For Inſtance, — *Shall you ride to Town to-day?* This Queſtion is capable of being taken in four different Senſes, according as you lay the Emphaſis. If it be laid on the Word [you], the Anſwer may be, *No, but I intend to ſend my Servant.* If on the Word [ride], the proper Anſwer might be, *No, I propoſe to walk it.* If you place the Emphaſis on the Word [Town], it is a different Queſtion; and the Anſwer may be, *No, for I deſign to ride into the Country.* And if the Emphaſis be laid upon the Words [to-day], the Senſe is ſtill ſomething different from all theſe; and the proper Anſwer may be, *No, but I ſhall to-morrow.* Of ſuch Importance oftentimes is a right Emphaſis, in order to determine the proper Senſe of what we read or ſpeak. But I would obſerve,

3. The Voice muſt expreſs, as near as may be, the very Senſe or Idea deſigned to be conveyed by the emphatical Word; by a ſtrong, rough, and violent, or a ſoft, ſmooth, and tender Sound.

Thus the different Paſſions of the Mind are to be expreſſed by a different ſound or modulation of the Voice. *Love*, by a ſoft, ſmooth, languiſhing Note; *Anger*, by a ſtrong, vehement, and haſty Speech; *Joy*, by a quick, ſweet, and clear Sound; *Sorrow*, by a low, flexible, interrupted Pronunciation; *Fear*, by a dejected, tremulous, heſitating Tone; *Courage*, hath a full, bold, and loud Addreſs; and *Perplexity*, a grave, ſteady, and earneſt one. Briefly, in *Exordiums*, the Voice ſhould be low; in *Narrations*, diſtinct; in *Reaſoning*,

Reaſoning, ſlow ; in *Perſwaſions*, ſtrong : it ſhould thunder in *Anger*, ſoften in *Sorrow*, tremble in *Fear*, and melt in *Love (p)*.

4. The variation of the Emphaſis muſt not only diſtinguiſh the various Paſſions deſcribed, but the ſeveral Forms and Figures of Speech in which they are expreſſed. *e. g.*

In a *Proſopopœia*, we muſt change the Voice as the Perſon introduced would.

In the *Antitheſis*, one contrary muſt be pronounced louder than the other.

In a *Climax*, the Voice ſhould always riſe with it.

In *Dialogues*, it ſhould alter with the Parts.

In *Repetitions*, it ſhould be loudeſt in the ſecond Place.

Words of Quality and Diſtinction, or of Praiſe or Diſpraiſe muſt be pronounced with a ſtrong Emphaſis *(q)*.

Hence then it follows,

Laſtly, That no Emphaſis at all is better than a wrong or a miſplaced one. For *that* only perplexes, *this* always miſleads the Mind of the Hearer.

3. The next thing to be obſerv'd is *Cadence*.

This is directly oppoſite to *Emphaſis*. *Emphaſis* is raiſing the Voice, *Cadence* is falling it ; and when rightly managed is very muſical.

But

(p) Apta Pronunciatio certê ea eſt quæ iis de quibus dicimus accommodatur. *Quint.* lib. i. cap. 3.

(q) See *Rules for Speaking and Action, in a Letter to a Friend*, p. 24.

But beſide a Cadence of Voice, there is ſuch a thing as a Cadence of Stile. And that is, when the Senſe being almoſt expreſſed and perfectly diſcerned by the Reader, the remaining Words (which are only neceſſary to compleat the Period) gently fall of themſelves, without any emphatical Word among them. And if your Author's Language be pure and elegant, his Cadence of Stile will naturally direct your Cadence of Voice.

Cadence generally takes place at the end of a Sentence; unleſs it cloſes with an emphatical Word.

Every *Parentheſis* is to be pronounced in Cadence; that is, with a low Voice, and quicker than ordinary; that it may not take off the Attention too much from the ſenſe of the Period it interrupts. But all *Apoſtrophes* and *Proſopopæias* are to be pronounced in *Emphaſis*.

So much for *Pauſes*, *Emphaſis*, and *Cadence*: a careful regard to all which is the firſt Rule for attaining a right Pronunciation.

II. If you would acquire a juſt Pronunciation in reading you muſt not only take in the full Senſe, but enter into the ſpirit of your Author: for you can never convey the force and fulneſs of his Ideas to another till you feel them yourſelf. No Man can read an Author he does not perfectly underſtand and taſte.

" The great Rule which the Maſters of Rhe-
" torick ſo much preſs, can never enough be re-
" membered; *that to make a Man ſpea. vell and*
" *pronounce with a right Emphaſis, he ought thoroughly*

" *to understand all that he says, be fully perswaded of* " *it, and bring himself to have those Affections which* " *he desires to infuse into others.* He that is inwardly " perswaded of the Truth of what he says, and " that hath a concern about it in his Mind, will " pronounce with a natural Vehemence that is far " more lovely than all the Strains that Art can lead " him to. An Orator must endeavour to feel what " he says, and then he will speak so as to make " others feel it *(r)*."

This is a very general and important Rule, and (as the Bishop says) can never enough be remembered; and hence it is that so few are able to read *Milton* or *Young*.

The same Rules are to be observed in reading Prose and Poetry. Neither the Rhyme nor the Numbers should take off your Attention from the sense and spirit of your Author. It is this only that must direct your Pronunciation in Poetry as well as Prose. When you read Verse you must not in the least favour the Measure or Rhime: *that* often obscures the Sense and spoils the Pronunciation: the great end of which, is to elucidate and heighten the Sense; that is, to represent it not only in a clear but a strong light. Whatever then obstructs this is carefully to be avoided, both in Verse and Prose. Nay, this ought to be more carefully observed in reading the former than the latter; because the Author, by a constant Attention to his Measures and Rhime, and the exaltation of his Language, is often very apt to obscure his Sense; which therefore requires the more care

(r) Burnet's *Pastoral Care*, p. 228.

care in the Reader to diſcover and diſtinguiſh it by the Pronunciation. And if, when you read Verſe with proper Pauſe, Emphaſis and Cadence, and a Pronunciation varied and governed by the Senſe, it be not harmonious and beautiful, the fault is not in the Reader but the Author. And if the Verſe be good, to read it thus will improve its Harmony; becauſe it will take off that uniformity of Sound and Accent which tires the Ear, and makes the Numbers heavy and diſagreeable.

III. Another Rule to be obſerved in Elocution, is *Study Nature.* By this I mean,

1. Your own natural Diſpoſitions and Affections. And thoſe Subjects that are moſt ſuitable to them, you will eaſily pronounce with a beautiful Propriety: and to heighten the Pronunciation, the natural warmth of the Mind ſhould be permitted to have its courſe under a proper rein and regulation.

2. Study the natural Diſpoſitions and Affections of others. For ſome are much more eaſily impreſſed and moved one way, and ſome another. And an Orator ſhould be acquainted with all the Avenues to the Heart.

3. Study the moſt eaſy and natural way of expreſſing yourſelf, both as to the tone of Voice and the mode of Speech. And this is beſt learnt by obſervations on common Converſation; where all is free, natural and eaſy; and we are only intent on making ourſelves underſtood, and conveying our Ideas in a ſtrong, plain, and lively manner, with the moſt natural Language, Elocution, and Action. And the

nearer our Pronunciation in publick comes to the freedom and eaſe of that we uſe in common Diſcourſe (provided we keep up the dignity of the Subject, and preſerve a propriety of Expreſſion) the more juſt, natural, and agreeable, it will generally be.

Above all things then *ſtudy Nature*; avoid Affectation; never uſe Art, if you have not the Art to conceal it: for whatever does not appear natural, can never be agreeable, much leſs perſwaſive *(r)*.

IV. Endeavour to keep your Mind collected and compoſed.

Guard againſt that flutter and timidity of Spirit, which is the common infelicity of young, and eſpecially baſhful Perſons, when they firſt begin to ſpeak or read in publick. This is a great hindrance both to their Pronunciation and Invention; and at once gives both themſelves and their Hearers an unneceſſary pain. It will by conſtant oppoſition wear off. And the beſt way to give the Mind a proper Degree of Aſſurance and Self-Command at ſuch a Time, is,

1. To be entire Maſter of your Subject; and a conſciouſneſs that you deliver to your Audience nothing but what is well worth their hearing, will give you a good degree of Courage.

2. Endeavour to be wholly engaged in what you deliver. And when the Mind is thus intent and warm, it will forget that awful deference it before paid

(r) Naturam intueamur, hanc ſequamur. Similis eſt Arti plerumque Natura. *Quint.* lib. viii. cap. 3.

paid to the Audience, which was ſo apt to diſconcert it.

3. If the ſight of your Hearers, or any of them, diſcompoſe you, keep your eyes from off them.

V. Be ſure to keep up a life, ſpirit, and energy in the Expreſſion; and let the Voice naturally vary according to the variation of the Stile and Sentiment.

Whatever be the Subject, it will never be pleaſing, if the Language be low and flat: and if the Pronunciation be ſo, the Stile, though ever ſo elegant, will loſe more than half its Beauty.

Cicero obſerves there muſt be a *glow* in our expreſſion if we would warm our Hearers *(s)*. And who does not obſerve how ridiculous it is to pronounce the *ardens Verbum* in a cold and languid Tone? And the tranſition of the Voice (as before obſerved) muſt always correſpond with that of the Subject, and the Paſſions it was intended to excite.

VI. In order to acquire a juſt and graceful Pronunciation, you ſhould accuſtome yourſelves frequently to hear thoſe who excel in it, whether at the Bar or in the Pulpit; where you will ſee the ſore-mentioned Rules exemplified, and be able to account for all thoſe graces and beauties of Pronunciation which always pleaſed you, but you did not know why.

And indeed this Art, like all others, is better learnt by Imitation than Rule: but to be firſt acquainted with the Rules of it, will make the Imitation

(s) Nec unquam is qui audiret incenderetur, niſi *ardent* ad eum perveniret Oratio. *Cic.* de Orat.

tion more eaſy. And beyond all that hath been ſaid, or can be deſcribed, you will obſerve a certain agreeableneſs of manner in ſome Preachers that is natural to them, not to be reduced to any Rule, and to be learnt by Imitation only ; nor by that, unleſs it be in ſome degree natural to you.

Laſtly. You ſhould often exerciſe yourſelf to read aloud according to the foregoing Rules.

It is Practice only that muſt give you the faculty of an elegant Pronunciation. This, like other Habits, is only to be attained by frequent repeated Acts.

Orators indeed, as well as Poets, muſt be born ſo, or they will never excel in their reſpective Arts : but that part of Oratory which conſiſts in a decent and graceful Pronunciation (provided there be no defect in the Organs of Speech) may be attained by Rule, Imitation, and Practice ; and, when attained, will give a beauty to your Speech, a force to your Thoughts, and a pleaſure to the Hearers, not to be expreſſed ; and which all will admire, but none can imitate, unleſs they are firſt prepared for it by Art and Nature *(t)*.

In fine, the great advantage of a juſt Pronunciation is, that it will pleaſe all ; whether they have no Taſte, a bad Taſte, or a good Taſte.

Here I intended to have put an end to this Eſſay : but as under the Word [Pronunciation] the Antients comprehended *Action* as well as *Elocution* ; and as a few

(t) ——————————— ut ſibi quivis
Speret idem, ſudet multum, fruſtràque laboret
Auſus idem. *Hor.* de Art. Poet. l. 241.

few general Rules concerning *that* may be of uſe to ſuch as ſpeak in publick, I thought it might not be improper here briefly to ſubjoin them.

The Action then ſhould be as eaſy and as natural as the Elocution; and, like that, muſt be varied and directed by the Paſſions.

An affected violence of Motion is as diſguſtful as an affected vehemence of Voice; and no Action, as bad as no Emphaſis: which two faults commonly go together, as do the other two, juſt before mentioned.

Thoſe parts of the Body that are to be principally employed in oratorical Action are, the *Head*, the *Face*, the *Eyes*, the *Hands*, and the upper part of the *whole Body*.

1. The *Head*. Whoſe Poſture ſhould be for the moſt part erect; turning gently ſometimes on one ſide, and ſometimes on the other; that the Voice may be heard by the whole Audience, and a regard paid to the ſeveral parts of it.

It ſhould always be on the ſame ſide with the Action of the Hands and Body: except when we expreſs an abhorrence, or a refuſal of any thing; which is done by rejecting it with the Right-hand, and turning away the Head to the Left; as in that Sentence — *Dii talem terris avertete peſtem* — where ſuch an Action is very proper in pronouncing the Word *avertete*.

2. The *Countenance*. In this is the Seat of the Soul, and the very Life of Action. Every Paſſion, whilſt uttered with the Tongue, ſhould be painted in the Face. There is often more Eloquence in a Look

than

than any Words can expreſs. By this we are awed, charmed, incenſed, ſoftened, grieved, rejoiced, raiſed, or dejected, according as we catch the Fire of the Speaker's Paſſion from his Face. In ſhort, there is no end in recounting the force and effects of this dumb Oratory; which Nature only teaches, and which Perſons of low Paſſions loſe all the advantage of. Look well upon a good piece of Painting, where the Paſſions are ſtrongly expreſſed, and you will conceive the Power of it *(u)*.

3. The *Eyes*. Theſe ſhould be carried from one part of the Audience to another, with a modeſt and decent Reſpect; which will tend to recal and fix their Attention, and animate your own Spirit, by obſerving their Attention fixed. But if their Affections be ſtrongly moved, and the obſerving it be a means of raiſing your own too high, it will be neceſſary then to keep the Eye from off them. For though an Orator ſhould always be animated, he ſhould never be overcome by his Paſſions.

In all Appeals to Heaven, and ſometimes at the ſolemn mention of the Name of the great God, the Eyes and the Head ſhould be turned upwards.

In Adoration, the Hands and Eyes ſhould be lifted up, and the Head and Body bowing down.

In ſolemn Vows, Exclamations, and Appeals to Heaven, the Hands, Head, and Eyes ſhould all be lifted up; but in Humiliation and Confeſſion bowed down.

The

(u) Hic (Vultus) eſt ſæpe pro omnibus Verbis.
Quint. lib. xi. cap. 3.

The Language of the Eye is inexpreſſible. It is the Window of the Soul; from which ſometimes the whole Heart looks out at once, and ſpeaks more feelingly than all the warmeſt ſtrains of Oratory; and comes effectually in aid of it, when the Paſſion is too ſtrong to be uttered.

4. The *Hands*.

The Left-hand ſhould never be uſed alone *(x)*; unleſs it be to attend the Motion of the Head and Eyes in an Addreſs to the Audience on the left ſide.

The Right-hand may be often uſed alone.

When you ſpeak of the Body, you may point to it with the middle Finger of your Right-hand.

When you ſpeak of your Soul or Conſcience, you may lay your Right-hand gently on your Breaſt.

It ſhould be often diſplayed with an eaſy Motion to favour an Emphaſis; but ſeldom or never be quite extended.

All its Motions ſhould be from the left to the right.

Both the Hands diſplayed, and the Arms extended is a violent Action; and never juſt or decent, unleſs the Audience be noiſy, and part of them at a diſtance from the Speaker, and he is labouring to be heard; and then they ſhould never be extended

(x) Manus Siniſtra nunquam ſola geſtum recte facit: dextræ ſe frequenter accommodat. *Quint.* lib. xi. cap. 3.

higher than the Head, unleſs pointing at ſomething above the Audience *(y)*.

The Motion of the Hand ſhould always correſpond with thoſe of the Head and Eyes; as *they* ſhould with the Paſſions expreſſed.

In deliberate Proof or Argumentation, no Action is more natural than gently to lay the firſt Finger of the Right-hand on the Palm of the Left.

Of what great uſe the proper Motion of the Hand is, in aſſiſting Pronunciation, and how many Paſſions may be ſtrongly indicated thereby, when attended with that of the Head and Eyes, is not eaſy to be deſcribed, but is ſoon obſerved in common Converſation.

Laſtly. The Poſture of the *Body*.

This ſhould be uſually erect; not continually changing, nor always motionleſs: declining in acts of Humiliation; in acts of Praiſe and Thankſgiving, raiſed.

It ſhould ever accompany the Motion of the Hands, Head, and Eyes, when they are directed to any particular part of the Audience; but never ſo far as to let the Back be turned to any part of it.

But let it ſuffice juſt to hint at theſe things. They who deſire to ſee them more largely handled, may conſult *Quintilian de Inſtitutione Oratoriâ*, lib. xi. cap. 3.

But

(y) See *Raphael*'s Cartoon, repreſenting St. *Paul* preaching at *Athens*.

But after all, with regard to Action, the great Rule is (the ſame as in Pronunciation) to *follow Nature, and avoid Affectation.* — The Action of the Body, and the ſeveral parts of it, muſt correſpond with the Pronunciation ; as that does with the Stile, and the Stile with the Subject. A perfect Harmony of all which compleats the Orator *(z)*.

(z) Thoſe who deſire to be more particularly acquainted with this Subject, and the ſeveral other Branches of Oratory, I would adviſe not to truſt altogether to the Rules of modern Writers, but to repair to the Fountain-Head ; and converſe with the great Maſters and Teachers of this Art among the Antients ; particularly *Dionyſius* of *Halicarnaſſus*, *Cicero*, *Quinctilian*, and *Longinus*.

F I N I S.

Publiſhed by the ſame Author.

I. THE Lord's-Day Evening Entertainment, containing fifty-two practical Diſcourſes on the moſt ſerious and important Subjects in Divinity. The ſecond Edition. In four Volumes 8vo. Price bound 18*s.*

II. Chriſtian Morals: or, Diſcourſes on the ſeveral human, divine, chriſtian, and ſocial Virtues: being a Sequel to the Lord's-Day Evening Entertainment. To which is added, a Sermon occaſioned by the Death of our late Sovereign King GEORGE II. preached at *Cheſhunt* in *Hertfordſhire*, *Nov* 9, 1760. In two Volumes 8vo. Price bound 9*s.*

III. Fifteen Diſcourſes devotional and practical, ſuited to the uſe of Families: with a proper Hymn annexed to each. To which is added, by way of Appendix, an hiſtorical Diſſertation on the Analogy between the Behaviour of GOD's people towards him, in the ſeveral Periods of the *Jewiſh* and *Chriſtian* Church; and his correſpondent Diſpenſations toward them in thoſe reſpective Periods. Price bound 5*s.*

IV. Self-Knowledge: a Treatiſe ſhewing the Nature and Benefit of that important Science, and the Way to attain it. The ſixth Edition, 8vo. Price bound 4*s.*

N. B. There is a ſmall Edition of this Book, Price bound 2*s.*

See Dr. Pemberton abs
on Poetry —
4, ~~Dr~~ Geddes on the ~~[illegible]~~
Composi
the Ancie